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A COMPREHENSIVE  
**MARATHI GRAMMAR.**

OR

**प्रौढबोध मराठी व्याकरण.**

✓ BY

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## PREFACE.

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The present edition of my Marathi grammar is prepared with a view to provide a suitable text-book on the subject, especially for students who may be going up for the Matriculation and University School Final examinations, and have to answer questions in English. This is practically the third edition of my 'मौढबोध मराठी व्याकरण,' but this time presented in an English garb. It is, however, by no means a mere translation. All the improvements that seemed necessary in the Marathi edition have been made in this. The whole work has been subjected to a searching revision from end to end, and a considerable amount of new matter added. There will also be found in this edition some originality of treatment and arrangement. No material alterations have, however, been made in the original form and scope of the work.

The opening chapter on the origin and growth of the Marathi language is altogether new, and is an attempt to describe the evolution of the language from the Sanskrit and Prakrit languages. In the subsequent chapters, in addition to the treatment of ordinary subjects that properly belong to them, the origin of the nominal and verbal ter-

minations and of all the important changes that take place in the construction of Marathi words and their forms have been traced. The different tenses and moods for which the verbs take forms in Marathi, and the peculiar arrangement of active and passive constructions in Marathi have also been traced to their original source. The treatment of various topics under Syntax is made as full and complete as possible. The analysis of sentences on a systematic plan is altogether a new feature of this grammar. In all places, copious prose and poetical passages mostly drawn from standard authors and poets, have been added in order to illustrate the matter under treatment. There are separate chapters on practical analysis and parsing as well as on prosody and figures of speech. The appendix contains important words from different languages borrowed in Marathi; and there is at the end an index containing all the principal subjects and terms in the book. Much of the matter in this edition may be claimed as absolutely new, and I hope, that what I am at present conscious of may be borne out after the book is largely used by students; viz., the fact, that no pains have been spared to make the work really useful to the students of the Marathi language in early as well as advanced stages.

In preparing this edition I derived great help from Dr. Bhandarkar's University lectures on the Vernacu-

lars of Northern India, some of which have been printed in the journal of the Royal Asiatic Society, and some are still unpublished; and I feel grateful to him for his kindness in permitting me to use the valuable material in them. I am also indebted to him for his kindly allowing me to encroach upon his valuable time while consulting him on various knotty points of Marathi grammar.

In writing the chapter on the figures of speech, the excellent little treatise on that subject written in Marathi by Professor R. R. Bhagwat has been considerably drawn upon with his kind permission; and the lists of words appended to the book have in many places received contributions from the lists prepared by my friend Mr. S. R. Hatwalue. My sincere thanks are also due to both these gentlemen.

In the arrangement and exposition of different subjects touched in this work, and in constructing the definitions and descriptions of various grammatical terms and expressions, several improvements over the system formed by authors of old works on Marathi grammar have been made in the light of the systems of standard authors on English grammar; and it has been attempted to give the work throughout as scientific and systematic a shape as possible. These improvements and other changes have already been fully explained in the Marathi edition, and it is needless to discuss them here.

I do not venture to say that the work is as complete as it should be. Many parts of it, especially the chapter on the derivation of words, require considerable improvements and additions. But I have attempted as far as possible to prepare a complete frame-work of a Marathi grammatical treatise on a systematic basis. How far the attempt has been successful it is for Marathi scholars to judge.

The title of the present edition, namely “ **A Comprehensive Marathi Grammar** ” might strike the reader as an unnecessary departure. It is, however, rendered a necessity by the regrettable but perhaps advantageous appropriation of the original title of my work, namely “ **A Higher Marathi Grammar** ” by another author.

New English School, Poona, {  
January 1, 1900. }

R. B. J.

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# A HIGHER MARATHI GRAMMAR.



## CHAPTER I. INTRODUCTORY

### The Origin and Growth of the Marathi Language.

I. Language (भाषा) is the outward expression of thought by means of significant sounds.

II. The word language (भाषा) in its most limited application is restricted to human articulate speech; but in its metaphorical use it embraces every mode of communication by which we make known our thoughts to others. In expressing ourselves we often use signs, and also call that mode of communication a language. In the same way, the inarticulate utterances of birds and beasts by which they express themselves, are called their language (पक्ष्यांची or पशूंची भाषा). But language (भाषा) in the strictest sense of the word, means only the human articulate speech. The Marathi word भाषा is derived from the Sanskrit root भाष् 'to speak,' and so it means 'the articulate speech.' The modes of expression by means of signs, and by inarticulate sounds of birds and beasts, cannot, therefore, be called a language. The sounds that we utter in speaking a language are represented by sym-

bolds called letters, and we are able to write what we speak by means of these letters. A language therefore is written as well as spoken.

III. The languages spoken in the world are divided into the following classes, according to their common origin; viz,—(1) The Aryan or Indo-European ; (2) The Semitic ; (3) The Dravidian ; (4) The Indo-Chinese ; (5) The African and (6) The American. These classes are called the Families.

IV. The divisions of a family of languages are called Stocks ; and the sub-divisions of stocks are called Branches.

V. The Aryan family of languages comprehends nearly all the languages of Europe and several of those of Asia. The following table shows the relation of the chief Aryan languages.

A. Asiatic.

I. Indian	}	1 Sanskrit.
or		2 Páli.
Sanskrit		3 Prákrit languages.

Mágadhi.

Máháráshtrí.

Shauraseni.

Paishâchchi.

4 Modern Indian dialects

( a ) Maráthi.

( b ) Hindi.

( c ) Gujaráthi.

( d ) Sindhi.

## ORIGIN AND GROWTH OF LANGUAGE.

(e) Bengali.

(f) Panjabi.

5 Barmese.

6 Singalee.

II. Iranian	}	1	Zend.
		2	Pehelvi.
	}	3	Persian.
		4	Armenian.
		5	Kurdish.
	}	6	Pashtu.
		7	Afgani.

B. European

III. Keltic—Welsh, Irish, Gaelic, Old Briton.

IV. Italian or Romanic	}	Latin, Italian, French, Spanish, Portuguese.
------------------------------	---	---

V. Greek or Hellenic—Old Greek, Modern Greek.

VI. Teutonic—Low German, Anglo-Saxon, English, Scotch, German, Dutch, Flemish, Danish, Norwegian, Swedish.

VII. Slavonic—Russian, Bulgarian, Servian, Polish, Hungarian.

VI. The Hebrew, the Arabic, the Turkish, the Egyptian, &c. are languages belonging to the Semitic Family.

VII. All the Indian languages spoken in the Southern parts of India, such as Kannada, Tamil, Telugu, Malayam, Singali, &c. are called Dravidian languages.

VIII. The African and American languages are spoken by the aborigines of those continents.

IX. When the various languages of the Aryan family are compared together and examined, it is found that a certain family likeness exists in many of the words of those languages. From this fact it is supposed, that the ancestors of these modern Aryan nations must have lived together in ancient times.

X. There is a great difference of opinion about the original home of the Aryan people; but as to their having lived together at one time there is a perfect agreement among linguistic scholars.

XI. From this similarity of languages, philologists or linguistic scholars have deduced the following history of the Aryan dialects :—In ancient times, long before any historical records, there dwelt in the Western and Central parts of Asia and the South-eastern part of Europe a people, who called themselves ‘The Aryans’ (from Skr. **आर्य**—honourable, noble). They spoke a common language, or dialects sprung from one common language, from which all the languages belonging to the Indo-European family have sprung. They were the first civilized people on the surface of the earth. As these people grew in numbers, they found the extent of the country then occupied by them too small to hold them, and the produce of the soil too scanty to support them; and so time after time, swarms went out from the parent hives to make new homes for themselves under other skies. Thus, before the dawn of history, we find the Aryan people, composed of several tribes, quite different from one another but speaking dialects bearing a close resemblance with one another, settled all over the tract

extending from the shores of the Atlantic Ocean in the West, to the river Indus in the East. The tribes that moved Westward and spread themselves over the whole of Europe, were finally separated from their eastern brethren. But the Asiatic Aryans lived as one people for a long time. Afterwards there arose religious differences among them, and they were split into two branches, namely, the Iranian and the Hindu. The modern Parsees are the descendants of the ancient Iranian Aryans. The Iranian Aryans settled themselves in the old countries of Persia, Armenia and Khurdistan, and the Indian Aryans moved towards the river Indus ( सिन्धु ). The Indian Aryans were called the *Sindhus* (i. e., the people living on the banks of the river Sindhu) by the Iranian Aryans; and the letter स \*being changed to ह, the modern word Hindu is derived.

XII. When the Indian Aryans came to India they spoke the Sanskrit language. But as they spread over the whole of the Indian continent their original language was changed, and there sprung many different dialects from it. These dialects were produced by different changes made by people in their effort to speak the original Sanskrit language, as well as by words from the languages of the original inhabitants of India being introduced into the original language. The first important language sprung from Sanskrit was **Pali**. This was the sacred language of the Budhistic religion. After Pali, there sprang many dialects, the principal ones be-

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\* The स in Sanskrit is often changed into ह in the Zend language.



ing *Mahārāshtri*, *Māgadhī*, *Paishāchī* and *Shauraseni*. All these dialects were called the Prakrit languages, the original Aryan language being called the Sanskrit language.\*

XIII. It appears from the history of the Sanskrit literature, that Sanskrit was the current language in the seventh century B. C.; while at the time of Buddha ( 6th century B. C. ) the language of the people consisted of various dialects derived from Sanskrit. Of these the Pāli has come down prominently to us, as in it were written most of the principal religious books of the Buddhists. The religious proclamations or the edicts of the emperor As'oka found on the rocks and pillars in different parts of the country, are all written in the respective spoken dialects of the time. As'oka flourished in the third century. So, it is clear, that there were several Prakrit languages current in the country during that century, and Sanskrit had already been the language of the learned few.

XIV. There are at present several Vernaculars spoken in the different parts of the country. All these are derived from Prakrits. There is a modern form of

\* ' Sanskrit ' means a cultivated language. Pāṇini, the great Sanskrit grammarian who is said to have lived in the eighth century B. C., did not know the words ' Sanskrit ' and ' Prakrit ' nor did he know the Prakrit languages. He simply uses the word मस्य ' *the language* ' for the Sanskrit language. The word ' Sanskrit ' was afterwards used for the original language to distinguish it from the popular dialects which were called Prakrit ( *i. e.* common or popular ) languages.

almost all the Prakrit languages, which closely resembles the Vernaculars of the present day. This is called the *Apabhransha* dialect. Many works written in this dialect have been discovered; and it is very extensively used in Sanskrit dramas. Many forms of words and almost all terminations in the Vernaculars can be traced to the Prakrit languages through this *Apabhransha* dialect.

XV. Marathi is derived from the Maharashtri and Bengali and other Vernaculars of the North-east are derived from Māgadhī. While Hindi, Gujarathi and Sindhi are derived from Shauraseni. Every Prakrit language has got its *Apabhransha* dialect, and the Vernaculars are formed directly from the *Apabhransha*. Although Hindi and Gujarathi are next-door neighbours of Marathi, still there is a closer resemblance between Marathi and Sindhi with respect to the formation of words, than it is between Marathi, and Hindi and Gujarathi; and the Konkani dialects of Marathi have a still closer resemblance to Sindhi.

N. B. All these Vernaculars in respect of the similarity in words, forms and terminations, resemble one another so much, that, had it not been for the difference in their respective alphabets, they might have been considered only the different forms of one and the same language.

XVI. The formation of Vernaculars is nothing but the gradual decay or corruption of words of the original Sanskrit tongue. This decay is due to the following causes:—(1) The natural tendency of speakers to economize the effort of pronouncing words. (2) The inability of the vocal organs of people to utter the sounds of a difficult language like Sanskrit. (3) The simplification of grammar on the principle of analogy.

XVII. Now, all these causes are regular in their operations, and the present Vernaculars are but the continuations of Sanskrit through the medium of the old Prakrit languages. And though the various changes in the formation of Vernacular words are made by different people under different circumstances and at different times, still they are so regular and systematic, that they can be reduced to certain laws and fixed rules.

XVIII. In Marathi, almost all terminations are Sanskrit with a little change ; or they are formed from Sanskrit words and terminations with certain modifications. Most of the words in Marathi are also derived from Sanskrit with consonantal or vowel changes, and with certain other modifications.

XIX. The change of a word from Sanskrit to Marathi or any other vernacular is called the *Apabhraṁsha* or *corruption*.

XX. The following are the rules of the formation of the Apabhraṁshas :—

First, the vowel changes :—

(2) The Sanskrit क् is changed to अ, इ, or उ. Examples;—

To अ—

Sanskrit.	Prakrit.	Marathi.	Sanskrit.	Prakrit.	Marathi.
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कृत्ति	कत्ति	कात in का-	मृदु	मऊ	मऊ
		तई	कृष्ण	कण्हो	कान्हा
घृष्ट	घट्टो	घट्टा.	तृणं	तणं	तण, तन

To इ—

Skr.	Pr.	M.	Skr.	Pr.	M.
रुपा	किंवा	कवि	दृश्य	दिस्सइ	दीस in
हृदयं	हिअअं	हिय्या			दिसणें
दृष्टि	दिट्ठी	दीठ	शृंगम्	सिंगं	शिंग.
मातृगृह	माइहर	माहेर	गृधः	गिद्धो	गीध-गिधाड

To उ—

पृच्छ	पुच्छ	पुसणें	मातृष्व-	माउ-	मावर्शा
प्रावृष्	पाउसो	पाऊस	सृका	सिसआ	
कजु	उज्जू	उजू	भृंगः	भुंगो	भुंगा
			वृद्ध	बुद्धो	बुद्धा, वडील

(2) The अ, इ, and उ, of this change are sometimes changed to other vowels. Thus:—

Skr.	Pr.	M.	Skr.	Pr.	M.
कृत	कओ	के in केला	मृतिका	मत्तिआ	माती
मृत	मुओ,	मे in मेला	मातृका	माऊआ	माय
	मओ		भातृक	भाऊओ	भाऊ
पृष्ठ	पठ	पाठ			

N. B. On account of this change there is no कृ in Prakrits and Vernaculars. But it is found in Sanskrit words recently introduced into the language without any change; as:—  
कृषी, पृष्ठ, धृत, कृत, &c.

(3) Before double consonants the vowels इ and उ are changed to ए and ओ for the purpose of softening the pronunciation. Thus:—

Skr.	Pr.	M.	Skr.	Pr.	M.
सिन्दूर	सेन्दुरो	शंदूर	तुण्ड	तोण्ड	तोंड
शिग्र	शेग	शेगूल, शेगट	मूल्य	मोल्ह	मोल

Skr.	Pr.	M.	Skr.	Pr.	M.
पिण्ड	पेण्डो	पेंडा, पेंढा,	मुस्ता	मोथा	(नागर)मोथा
पुस्तक	पोत्थओ	पोथी	मुक्त	मोक	मोक (ळा)
मुद्गर	मोग्गरी	मोगरा-री	कुक्षि	कुच्छि	कूस*
			कुण्ड	कोण्ड	कांड
गुच्छ	गोच्छो	घोस	तुन्द	तोंद	दांड
कुष्ट	कोष्ट	कोड	उद्गिर	उगिर	ओकणें(ओ- गणे vul- gar)
कूर्पर	कोप्पर	कोपर			
शुण्डा	सोण्डा	सांड			

(4) The vowels इ and उ are sometimes changed to ए and ओ though they are not followed by a conjunct consonant. Thus :—

Skr.	Pr.	M.	Skr.	Pr.	M.
मुस	मुह	मोहरा	विडम्बन	—	वेडावणें
मिथुन	मिहुण	मेहुण	शिखण्डिका	शिहण्डिआ	शेंडी

(5) The vowels ई and ऊ (long) are also changed to ए and ओ. Thus :—

Skr.	Pr.	M.
बिभीतक	बहेडओ	बेहेडा
तम्बूलिक	तम्बोलअ	तांबोळी
स्थूल	थोर	थोर

(6) The vowels इ and उ are changed to अ. Thus :—

Skr.	Pr.	M.	Skr.	Pr.	M.
हरिद्रा	हळद्दा	हळद	निरीक्षण	निरिक्खण	निरखणें
प्रतिशब्द	पडसद्द	पडसाद	विष्किर	विकिखर	बिखरणें
परीक्षा	परिक्खा	पारख	पुनः	पुनो	पण

(7) The vowels ऐ and औ are often changed to ए and ओ. Thus :—

\* Here ढ is simply lengthened.

Skr.	Pr.	M.	Skr.	Pr.	M.
गैरिक	गेरिअ	गेरु	सैन्धव	सैधव	सैंधे (भीठ)
तैल	तेल्लु	तेल	मौक्तिक	मोत्तिअं	मोतीं
शैवाल	सेवल	शेवूळ, शेवाळ	गौर(क)	गोरअ	गोरा

(8) The Sanskrit syllables अय and अव are changed to ए and ओ ; as :—

Skr.	Pr.	M.	Skr.	Pr.	M.
नयनं	—	नेणें	अवनत	ओणअ	ओणवा
त्रयविंशत्	तेचीसा	तेनीस	अवलम्बक	ओलम्बअ	ओळंबा
कदलम्	कयलम्	केळें	बदर	बवर-बअर	बोर.

(9) On account of the last-named change, the Vernaculars have lost the Sanskrit diphthongs ऐ and औ ; but they have got them back by the combination of अ and इ and अ and उ, short or long, brought together by the elision of consonants in the Prakrits. Thus :—

Skr.	Pr.	M.	Skr.	Pr.	M.
उपविश	उवइस	बैस or बस	महिषी	महिसी	म्हैस
खदिर	खइर	खैर	चतुर्थ	चउत्थ	चौथा
बलिवर्द	बइल्लु	बैल	चतुष्क	चउक्क	चौक
तादृश	तदिस	तैसा, तसा	चतुर	चउर	चौरस चौ-
	apabhr				कोन, चौमास
	तइस				

(10) Sometimes अ and इ, and अ and उ form ए and ओ respectively. Thus :—

Skr.	Pr.	M.	Skr.	Pr.	M.
भय	—	भें	मयूर	मऊर	मोर
शत	सय	शें	स्थविर	थइर	थेर(डा)

(11) In the following instances अव forms औ; as :—

Skr.	Pr.	M.
नवाशिक्षित	नवासिक्खिअ	नौशिक्या, नवशिक्या
कपर्दिका	कवड्डिआ	कौडी, कवडी

(12) The vowel अ is often changed to a close vowel, that is, to इ, आ or ए, for the sake of facility in the pronunciation; this change generally takes place before a conjunct consonant, but also before a simple one; thus :—

Skr.	Pr.	M.	Skr.	Pr.	M.
पक्क	पिक्क	पिकें, पिक्कें	अव	एत्थ	एथ, एथें
अंगार	इंगलो	इंगल, आंगारा	पंगु	—	पांगळा
ललाट	निडाल	निढळ	पंजर	—	पिंजरा
कन्दुक	गेंदुअ	गेंद	रन्धन	—	रांधणें
			कच्छप	—	कासव

(13) The following are the instances of अ or आ being changed to ए for the same reason :—

Skr.	Pr.	M.	Skr.	Pr.	M.
मण्डूक	—	वेदूक	शक्न	—	शेण
शाल्मली	सामरी	शेवरी	( a verbal base )		
जमन	—	जेवणें	स्थापन	ठावण	ठेवणें
उज्ज्वाल	उज्जाल	उजेड			

N. B. In शेवरी, शेण, जेवणें, and उजेड, the change of अ to ए may be attributed to the influence of the preceding palatal.

XXI. In the formation of Vernacular words, accentuation has played a very important part; and students will not be able to understand the various changes which words undergo in their passage from Sanskrit to Vernacu-

lars, unless they know something of it. In Marathi as well as all other Vernaculars, the penultimate syllable of a word is pronounced with a stress; *i. e.*, it is accented. An accented syllable must have a long vowel; so the vowel of that syllable, if short, is made long.

• XXII. When the penultimate vowel is lengthened, the vowel of the final syllable is either altogether dropped, or, is changed to a silent अ. If the penultimate vowel is अ, it, of course, cannot be lengthened or changed to आ; still it is pronounced with an emphasis; *i. e.*, it is pronounced longer than ordinary अ; as in गवत, गंत, असंत, म्हणत, &c.

XXIII. The final इ or उ of Sanskrit words recently imported into Marathi have been dropped in virtue of this law of accentuation. Thus :—

Skr.	M.	Skr.	M.
पद्धति	पद्धत	राशि	रास.
गति	गत	उपाधि	उपाध
विपत्ति	विपत	नीति	नीत
रीति	रीत	वस्तु	वस्त
जाति	जात	मधु	मध
कीर्ति	कर्ति	प्रीति	प्रीत

XXIV. This law was in operation in the Prakrit languages, and had descended to the modern Vernaculars. This will be seen from the following instances :—

Skr.	Pr.	M.	Skr.	Pr.	M.
बुभुक्षा	बुहुक्खा	भूक	अग्नि	अग्नि,	आंग
जिह्वा	जिब्भा	जीभ		अग्निणी	
शय्या	शेज्जा	सेज, शेज	सपत्नी	सवत्ती	सवत



Skr.	Pr.	M.	Skr.	Pr.	M.
भिक्षा	भिक्षा	भीक	खनि	खाण	खाण
निद्रा	निद्रा	नीज (नीद old.)	वल्ली	वेल्ली	वेल
दंष्ट्रा	दाढा	दाढ	विद्युत्	विज्जु	वीज
धूलि	धूलि	धूल	इक्षु	उच्छु	ऊंस
			अक्षि	आक्खि	आंख
			हस्तिनी	हत्थिनी	हत्तीण

XXV. These changes appear to have taken place in the Apabhraṃśa period of Prakrit languages. In the Apabhraṃśa and in Sindhi, and the Malwani, Goanese and the Chitpāwani dialects of Marathi, many masculine nouns end in ओ and ऊ. But in the standard Marathi, all these masculine nouns end in a silent अ or sometimes in आ.

XXVI. When the final vowel is preceded by another vowel, and not by a consonant, that other vowel being accented by this rule, becomes long; and the original unaccented final being dropped, the accented one becomes final. Thus :—

Skr.	Pr.	M.	Skr.	Pr.	M.
मौक्तिकम्	मोत्तिअं	मोतीं	वृश्चिकः	विंछिओ-उ	विंचू
पानीयम्	पाणिअं	पाणीं	गुदः	गुओ-उ	गू
यूथिका	जुहिआ	जुई(जूय)	युगम्	जुअं	जू
घोटिका	घोडिआ	घोडी	यूका	जुआ	ऊ
शाटिका	साडिआ	साडी	वाटिका	वाडिआ	वाडी
मृत्तिका	मत्तिआ	माती	वीटिका	विडिआ	विडी
	मट्टिआ		मक्षिका	मच्छिआ	माशी
ताम्बूलिकः	तम्बोली-ओ-	तांबोळी	जलौका	जलोआ	जळू
	-उ		बालुका	बालुआ	बालू
तैलिकः	तेलिओ-उ	तेली	भ्रातृकः	भाउओ	भाऊ
नापितः	न्हाविओ-उ	न्हावी			

XXVII. When this penultimate vowel in the Prakrit happens to be अ, it is lengthened to आ when the final one is dropped ; and this is the origin of almost all our masculine nouns ending in आ. Thus:—

Skr.	Pr.	Ap.	M.
घोटकः	घोडओ	घोडउ, घोडा (घोडो in dialects).	
पारदः	पारओ	पारउ	पारा
आमलकः	आमलओ	आवेळऊ	आंवळा
आम्रातकः	अम्बाडउ		आंबाडा
बिभीतकः	बहेडउ		बेहडा
कंटकः	कण्टउ		कांटा
गोलकः	गोलउ		गोळा
श्यालकः	सालउ		साळा
दीपकः	दीवउ		दिवा
मंचकः	मंचउ		मांचा
मस्तकं	मत्थउ	माथा <i>m.</i> (माथें <i>n.</i> in the dialects)	
कडकं	कडअं	कडें, कडां ( dialects )	
कीटकः	किडउ	किडा ( dialects किडूं )	

XXVIII. It may be urged, in this case, that when the penultimate अ becomes long it is not changed to आ, but is simply pronounced with a stress; then how is it that this penultimate अ which afterwards becomes final, is changed to आ ? Now to lengthen अ to आ was the old process ; and although it is not retained in the standard form of Marathi, it is found in the Málwani and Goanese, and in the speech of the Konkani people; for instance :—

Standard Marathi.

पातळ a garment

कापड cloth

Dialects.

पाताळ

कापाड

## Standard Marathi.

वतन hereditary property.

जतन protection

घोतर a garment

खडप a rock

गवत grass

सुखड a ripe cocoanut

पोफळ a betelnut

## Dialects.

वतान

जतान

घोतार

खडाप

गवात

सुखाड

पोफाळ

XXIX. Sometimes the final vowel and the penultimate accented are combined, and form a new final. In Sindhi and Gujarathi, and in the dialects of Marathi, अ and उ combine into ओ ; as.—घोडो, पारो, बेहेडो, किडो, दिवो, माचो &c. In the Marathi dialects ओ and उ of nenter nouns form ऊँ ; as.—माथूँ, कडूँ, किडूँ &c. But in standard Marathi they become ऐ, as in, the nenter endings of माथें, कडें, केळें.

XXX. Sometimes the unaccented final इ remains and is pronounced as य ; as:—

Skr.	Pr.	M.
वृत्ति	वइ	वय
स्मृति	सइ	सय
गौ	गाइ	गाय

And as this य is not a radical य, it is dropped when the noun is inflected, and the base is formed in ई (long) ; as:—वईस, सईस, गाईस, &c.

XXXI. The student must have seen from the above examples, that in the case of most of the Marathi

nouns, the penultimate vowel is accented and the final is changed to a silent अ. And it is also clear, that many masculine nouns in Marathi end in आ (or ओ in the dialects), feminine nouns in ई or ऊ, and neuter nouns in ऐ, औ or ऊँ. These ending vowels are generally accented vowels. The origin of this final vowel in so many Marathi nouns and adjectives is the suffix क.

XXXII. This suffix क is very noteworthy and has also played an important part in forming the endings of Vernacular words. In the classical or written Sanskrit, this suffix is not found in many words ; but it must have been largely used in the spoken language, since Panini allows its being appended in many words,—even to verbs and participles. Panini says, that क may be added ( of course optionally ) to indicate littleness, contempt, tenderness, the state of being unknown, resemblance or copy and similar other senses.\*

XXXIII. Now it is true, that words formed by such a suffix cannot be used in literary works. They are adapted to colloquial language, such as our Marathi words राम्या, विद्या, गोंया, विदू, हकू, गादू, &c. But the Prakrits are formed from colloquial Sanskrit ; and so in those languages and in the Apbhraṃśa, the practice of adding the suffix क is found very common. Thus we have got it retained in the various vowel endings of our Vernacular words. This suffix क is changed to अ in the Prakrits, and being joined with the penultimate, forms the final of

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\* Vide Panini, V. 3, 85-86, V. 4, 4; V. 3, 74-75, V. 3, 76-77, V. 3, 96-97, V. 3, 73, V. 3, 75-87-97.

Marathi words; or it is often dropped in the process of the formation of the word.

XXXIV. We have seen that this suffix was added optionally. Consequently, many Marathi nouns have got two or more base-forms when inflected; such as:—साखूस, साखेस; लाडूस, लाडवास; सुकाणूस, सुकाणस; &c. This will be fully explained further on.

XXXV. This suffix was used to show some additional sense; and in our modern dialects, good many words have got two forms, one ending in अ and the other in आ, and the latter conveys some additional meaning attributed to क. Thus:—दांत 'tooth', दांता 'a copy of it'; that is, the tooth of an instrument like 'a saw'.

मेळ 'union'; मेळा 'a particular union'.

कोंपर 'the elbow'; कोंपरा 'a corner'.

दोर 'a string'; दोरा 'a thread'.

पाट 'a broad piece of wood used for sitting';

पाटा 'a slab of stone that is similar in form'.

फांस 'a noose'; फांसा 'a snair'

गाम 'foetus'; गामा 'core or pith'.

खेळ 'a play'; खेळा 'an assemblage of players'.

So also चूर, चुरा; घेर, घेरा; भूस, भुसा; जोड, जोडा; मोड, मोडा; पीठ, पिठा, नाक, नाकें; कान, काना or कान्हा (of a gun) खांब, खांबा; खांबला; पाय, पाया; माच, माचा; &c.

XXXVI. It will thus be seen, that, when the suffix क is added, it becomes अ in Marathi; and the penultimate syllable is accented. Then, this final अ at first becomes a silent अ, and then it is dropped; or, it

murges into the penultimate accented vowel, and a new final is formed. This new final is generally the accented syllable, and its vowel remains unchanged. And when the word is inflected, it is required to strengthen the last syllable by changing its vowel to ए, ओ, य or व. Thus घोटक=घोडअ=घोडा; and the सामान्यरूप is घोड्या.—श्वश्रु-का=सस्रुआ=सामान्यरूप सास्वे &c. In this manner, we have got in Marathi many masculine and feminine words ending in आ, ई, ऊ, ए or ओ; and neuter words ending in ई, ऊं or ऐं. And inspite of the tendency of the Marathi language to change the final of words to a silent अ, these finals are still retained in the case of many words.

XXXVII. The Marathi language is very sensitive about this accent; and the accented vowel being lengthened, the vowels of the other syllables of the word—especially of the pre-penultimate one,—become short. But the ending ई or ऊ remains long although there is an accented penultimate. This change takes place even in pure Sanskrit words when used in Marathi;—thus the Sanskrit सूतक, पीतल, and जीवन्त are pronounced as सुतक, पितळ, जिबन्त in Marathi. We shall speak about this accentuation and about the final and penultimate syllables further on.

XXXVIII. An unaccented initial vowel is dropped in the following instances:—

Skr.	Pr.	M.	Skr.	Pr.	M.
अरण्य	अरण	रान	अरघट्ट		रहाट
उपविशं	उवइस	बैस	अभ्यञ्जनव		भिजणें
अभ्यन्तर		(dialectic)	उपरि	उवरि	वर
		भितर	उपाध्याय		पाध्या

XXXIX. We will now proceed to consider the consonantal changes :—(1) The semi-vowels य and व are softened into ई and ऊ respectively ; and this ऊ is sometimes changed to ओ ; for examples :—

Skr.	Pr.	M.	Skr.	Pr.	M.
व्यजन	विअण	विझणा	त्वरया		तूर्त
शलाका	सलाया	सळई	प्रतिवेशी		पडोशी
द्विगुण	दुउण	दुणा	स्वर		सुर

(2) क is softened to ग; as :—

Skr.	M.
सकलक	सगळा
बकक	बगळा
प्रकट	प्रगट, also प्रघट

(3) An uninitial ट is changed to ड :—

Skr.	M.
घटक	घडा

घट् (a root, meaning ' to happen ' ). वेंडणें

घटिका	घडी
घोटक	घोडा
तट	तड
कपाट	कवाड
कटु	कडू
कटि	कड
कटक	कडें
आरट	आरडणें, ओरडणें

Skr.	M.
वट	वड
तुट	तोडणें
कुटज	कुडा
स्फोट	फोडणें
पटोल	पडवळ

(4) The त् in Sanskrit words is often changed to ट and then to ड in Prakrit; this change is preserved in Marathi; such as:—

Skr.	Pr.	M.	Skr.	Pr.	M.
प्रति	पडि	पड[च्छाया]	हरीतक		हरडा
पत्	पड	पडणें	मृतक	मडअ	मडें

(5) The initial प is softened to व:—

Skr.	Pr.	M.	Skr.	Pr.	M.
वापी	बावी	बाव	नापित	न्हाविअ	न्हावी
कूपक	कुवो	कुवा	गोपालिक	गोवळा	गवळी
कपाट	कवाड	कवाड	कच्छप	कच्छवो	कासव
प्राप		पावणें	सपत्नी	सवची	सवत
प्रस्थाप		पाठविणें	भाद्रपद	भाद्रवअ	भाद्रवा
ताप	ताव	ताव			

(6) The lingual aspirate ट is changed to ढ; thus:—

Skr.	Pr.	M.	Sk.	Pr.	M.
पठ	पढ	पढणें	मठिका	मढिआ	मढी
पीठक (a stool)	पीढअ	पिढें, पिढलें	दंष्ट्रा	दढा	दाढ*
			वेष्ट	वेढ	वेढणें
पीठिका	पिढिआ	पिढी	रुष्ट	कढ	काढणें

\* One ट of ढ is dropped and the preceding short vowel is lengthened according to the rule XL. 1 below.



(7) The 'ठ' arising from the Sanskrit 'थ' is also similarly changed to ठ ; as :—

Skr.	M.
शिथिल	सढळ, ढिला
कथ् ( to boil )	काढा, कढी, कढई, &c.

(8) The ड is changed to र or ल. and र to ल; thus :—

Skr.	Pr.	M.
तडाग	तलाह	तलाव, <i>Mas.</i> तळी <i>Fem.</i> तळें, <i>n.</i>
दाडिम	दालिम	ढालिंब
गुड	गुल	गूळ
पिड	पिल	पिळणें, पीळ

(9) The द of दश (a numeral) is changed to र;— as :—

Skr.	Pr.	M.	Skr.	Pr.	M.
एकादश	एआरह	अकरा	पंचदश	पण्णरह	पंधरा
द्वादश	बारह	बारा	षोडश	सोलह	सोळा
त्रयोदश	तेरह	तेरा	सप्तदश	सत्तरह	सत्रा
चतुर्दश	चउदह	चौदा	अष्टादश	अठ्ठारह	अठरा

(10) The ह of many Sanskrit words is changed to ल. and to ळ, and ल to र; as :—

Skr.	Pr.	M.	Skr.	Pr.	M.
दोहद		डोहळा	स्थूल	थोर	थोर
कदंब		कळंब	लाङ्गल		नांगर
हरिद्रा		हळद	शाल्मली		शेवरी

(11) The न is changed to ल; as :—

Skr.	Pr.	M.	Skr.	Pr.	M.
निम्ब	लिम्ब	लिंबूं	लांगल		नांगर
नमन		लवणें	ललाट		निढळ
नवनीत		लोणी	लघु		न्हान(dial.)

(12) The म is changed to व ( often to nasal व ) and ष to simple व; as :—

Skr.	M.	Skr.	Pr.	M.
नाम	नांव	सामन्त		सांवत
दाम	दावें	चामर		चवरी
ग्राम	गांव	भ्रमर		भोंवरा
भ्रमण	भोंवणें	पंचम*		पांचवा
नमन	लवणें	कोमल		कोंवळा
अवगमन	ओणवणें	जमन		जेंवण
अचमन	आंचवणें	कपाट	कवाड	कवाड
विश्राम	विसावा	शिशव	सिसवा	सिसवा
श्यामल	सांवळा	प्राप	पाव	पावणें
जामातृक	जांवई	रुपा	किंवा	कींव
उद्गमन	उगवणें	स्थाप		ठाव
आमलक	आंवळा	कच्छप		कांसव

N. B. The Marathi termination व of forming the causal verbs is derived from Sanskrit termination ष, as in स्थापयति, दापयति, &c.

(13) The Vernaculars have thrown away the aspiration of hard and soft aspirates in many cases ; thus :—

Pr.	M.	Pr.	M.
सिक्ख	शीक	बुहुक्खा	भूक
भिक्ख	भीक	हत्थ	हात
सुक्ख	सुकणें	हत्थी	हत्ती

(14) The Marathi reduces a Sanskrit and Prakrit ह् to स् invariably. Thus :—

\* The Sanskrit termination म of forming ordinals such as—प्रथम, पंचम, सप्तम, दशम &c. is changed to व ( and then to वा on account of the influence of the suffix क ) in Marathi; as पांचवा, सातवा, दाहावा, &c.

Skr.	Pr.	M.
इक्षु	उच्छु	ऊंस
मत्स्य	मच्छ	मासा
वत्स	वच्छ	वास(रुं)
क्षुरिका	छुरिका	सुरी
मक्षिका	माच्छिआ	माशी
पृच्छ	पुच्छ	पुसणें
कच्छप	कच्छव	कांसव
कुक्षि	कुच्छि	कूस

Skr.	Pr.	M.
क्षेत्र	छेत्र	शेत
छाया	छाआ	साव(ली)
उत्सङ्ग	ओच्छङ्ग	ओसंग, ओ- संगळ
छागली	छाअली	शेळी
क्षीण	छीण	शिण(णें)
क्षण	छण	सण

N. B. The reason of this change appears to be, that the Marāthās have a predilection for the dento-palatals, and they pronounce the Sanskrit च, ज and झ as "च, "ज and "झ ; but छ cannot easily be pronounced as a dento-palatal, and so it is changed to स.

(15) In many Prakrit and Marathi words, the mute element of an aspirate is dropped and there remains ह only. This ह is often changed to अ. Thus :—

Skr.	Pr.	M.
संमुख	[सामोहर, मोहारे]	समोर
सखी	सही	सई
लिख	लिह	लिहिणें
शिखण्ड	शिअण्डिआ	शेंडी
प्राधुर्णिक	पाहुणअ	पाहुणा
लघु	लहु	लहान
मातृगृह*	माइहर	माहेर
मिथुन	मिहुण	मेहुण
पथिक	पहिअ	पही (in प- ही-पाहुणा)

Skr.	Pr.	M.
पृथुक	पहुअ	पोहा (पोहे plu. )
कथानिका	कहाणिआ	कहाणी
नाथ	णाथो	नाहो ( old Marathi)
दधि	दहि	दहीं [पाळें]
मधु	महु	मोह(मोहाचें-
साधु	साहु	साहु ( शाहू राजा), साव
प्रभात	पहाअ	पहाट

\* गृह is changed to घर and then to हर or हेर in a compound. There are many instances of this; such as देवहरा from देवगृह, भुहेर and then भुयेर from भूमिगृह, नहर the source of a river, from ज्ञातिगृह, &c.

(16) The Sanskrit dentals are changed to cerebrals in Prakrit and Vernaculars ; as:—

Skr.	Pr.	M.	Skr.	Pr.	M.
पत	पड	पडणें	तिलक		टिळा
दंश	डस	डसणें	तालु		टाळा
शद	सड	सडणें	दल		डाहाली
डोल	डोल	डुलणें, डोला	दर	डर	डरणें
शिथिल	सिडिल	सढळ	दर्भ	दब्भ	डांभा
दोहद	दोहल	डोहळा	प्रवादक		पवाडा

(17) The uninitial न is changed to ण :—

Skr.	M.	Skr.	M.
मनुष्य	माणूस [-जण &.]	पानीय	पाणी
जन (क)	जण (in एकजण, दोवे-	जाना- (base) जाण, जाणीव	
ननान्द	नणन्द	कःपुनः, कःअन्यः, कोण (कवण old)	
कथानिका	कहाणी	आत्मान	अप्पाण आपण
		तन	ताण (णें)

(18) But ण in Sanskrit and in Prakrit, is often changed to न ; as :—

Skr.	Pr.	M.	Skr.	Pr.	M.
अरण्य		रान, (राण in vulgar M.)	विज्ञप	विण्णव	विनवणें, विनंती
कर्ण		कान	यज्ञोपवीत	जन्नोवईअ	जानवें
पर्ण		पान	मन्य	मण्ण	मानणें
जीर्ण	जुण्ण	जुर्ने			

(19) The Sanskrit ष and श are generally changed to स ; as :—

Skr.	M.	Skr.	M.
दृश्य	दिसणें	शुण्डा	सोंड
मावृष	पाऊस	मनुष्य	माणूस

Skr.	M.	Skr.	M.
उपविश	वैस	महिषी	मैस
शाल्मली	सावरी	शलका	सळई
श्याल, श्यालक	साळा	श्यामल	सांवळा
विश्राम	विसावा	देश	डांस
सिंशप	सिसवा	शाला	साळ
शुष्क	सुकें	नाश	नास
शय्या	सेज	वर्ष	वरीस

N. B. A Sanskrit श is generally changed to स in Marathi; but when स is followed by ई or ए it is changed to श. So we have again श in many Marathi words; as in शेज, शेवाळ, शिडी, शिंग, शेवरी, शेंदूर, मावशी, शेगट, &c.

(20) There are some instances in Prakrit and Vernaculars, in which consonants contained in a word interchange places. Thus:—

Skr.	Pr.	M.
लघुक	हलुअ	हळू
ललाट	णहाल	निदल
स्तोक	थोक्कड	थोडकें
तिलक		टिकली
पुच्छ		शेपूट ( छ being changed to श by 14 & 19 above )

XL. We will now trace in the Vernaculars the Sanskrit conjunct consonants coming through the Prakrits:—

(1) In Prakrits, the second member, being strong, prevails over the first, and is doubled; and in Marathi, it becomes a single consonant, and the preceding short vowel, as a general rule, becomes long; thus:—

Skr.	Pr.	M.	Skr.	Pr.	M.
कर्म	कम्म	काम	प्रस्थापन	पढावण	पाठवणें
धर्म	धम्म	धाम	मस्तक	मत्थअ	माथें
चर्म	चम्म	चाम(डें)	दृष्टि	दिट्ठि	दीठ
कार्य	कज्ज	काज	उष्ण	उन्ह	ऊन
कर्ण	कण्ण	कान	अद्गुष्ठ	अद्गुठ्ठ	आंगठा
पर्ण	पन्न	पान	वाष्प	वप्फ	वाफ
समर्प	समप्प	सोंपणें	सत्य	सच्च	साच
सर्प	सप्प	साप	नृत्य	नच्च	नाच
दर्भ	डब्भ	डोभा	माद्य	मज्ज	माजणें
शब्द	सद्द	साद	विद्युत्	विज्ज	बीज
भक्त	भत्त	भात	अद्य	अज्ज	आज
रक्त	रत्त	राता	बंध्या	वंज्झा	वांझ
हस्त	हत्थ	हात	संध्या	संज्झा	सांज
मुष्टि	मुट्ठि	मूठ	मध्य	मज्झ	माजी
प्रस्तर	पत्थर	पाथर, फत्तर	युद्ध	जुज्झ	झूज
पृष्ठ	पट्ठ	पाठ			

(2) Sometimes the first member of a conjunct consonant prevails on the second and is doubled in Prakrit; and in Marathi, it becomes single, and the preceding short vowel is made long; as :—

Skr.	Pr.	M.	Skr.	Pr.	M.
लघ्न	लग्ग	लागणें	चक्र	चक्क	चाक, चक्की
नघ्न	नग्ग	नाग (डा)	पत्र	पत्त	पात
योग्य	जोग्ग	जोगा	चंद्र	चंद	चांद
मन्य	मण्ण	मानणें	श्वश्रू	सस्सू	सासू
व्याख्यान	वत्खाण	वाखाणणें	अश्रू	अम्भ	आभाळ)
अरण्य	रण्ण	रान	पार्श्व	पास	पाशीं
व्याघ्र	वघ्घ	बाघ			

(3) When व as the latter member of a conjunct is heavily pronounced, the double consonant that takes the place of the conjunct is व्व, व्व or व्व; or when the preceding consonant is a dental, it is च्च, ज्ज or ज्ज; thus :—

Skr. त्वन् (abstract termination) Pr. त्तण and Apabhransha त्तण  
Marathi पण, पणा as माणुसपण, माणुसपणा.

Skr.	Pr.	M.	Skr.	Pr.	M.
उव्वेग	उव्वेग	उव्वग	ध्वज	ज्जअ[डो] ज्जडा	
ऊव्व	उव्वभा	उभा	आन्मन्	अत्तण	आपण
जिह्वा	जिह्वा	जीभ	(आत्वन्)		

(4) Dentals have the tendency to become palatals ; as वाद्यति ( Sanskrit ), वाजविणे ( Marathi ); आपद् ( Sanskrit ), सावज ( Marathi ).

(5) A dental is changed to a *cerebral* through the influence of a previous र; as :—

Skr.	Pr.	M.	Skr.	Pr.	M.
वर्ध	वड्ड	वाढणे	उद्वर्तन	उद्वट्टन	उटणे
छर्द्	छड्ड	सांडणे	सार्ध	सड्ड	साडे.
कर्त	कट्ट	कातणे			

(6) The conjunct क्ष becomes ख्ख, ख or स, and त्स becomes स in Marathi ; as :—

Skr.	M.	Skr.	M.
मक्षिका	माशी	क्षुरिका	सुरी
क्षण	खिण, खीण(old)	कुक्षि	कूस
ऋक्ष	रीस	तक्ष	तासणे
वत्स	वांसळ	मत्स्य	मासा
उत्संग	ओसंगळ		

(7) The Semivowel  $\text{र}$  followed by  $\text{य्}$  is changed to  $\text{लृ}$ ; and the whole conjunct becomes  $\text{लृ}$  in the Prakrit; it becomes a single  $\text{ल}$  in Marathi ; as :—

Skr.	Pr.	M.	Skr.	Pr.	M.
पर्याय	पल्लाय	पाळी	मर्द	मल्ल	मळणें(verb)
पर्य्यक्त	पल्लंक	पलंग			मल्ल(noun)
आर्द्र	अल्लय	ओला	भद्र		भला

(8)  $\text{क्}$ , the first sound in  $\text{क्ष}$  prevails, and then the whole becomes  $\text{क्ख}$ ; but in Marathi  $\text{ख}$  only remains; as :—

Skr.	Pr.	M.	Skr.	Pr.	M.
वृक्ष	रुक्ख	रूख	प्रक्षण	मक्खण	माखणें
रक्ष	रक्ख	राख	परीक्षा	परीक्खा	पारख
उपलक्ष	उवलक्ख	ओळख	क्षीर	खीर	खीर
शिक्ष	शिक्व	शिखणें, शिकणें			

(9) Sometimes the consonants of conjuncts such as  $\text{र्ष}$ ,  $\text{भ्र}$ ,  $\text{ह्र}$ ,  $\text{प्र}$ ,  $\text{र्म}$ ,  $\text{त्र}$ , &c. are not assimilated, but are separated by the interposition of a vowel ; as :—

Skr.	M.	Skr.	M.
वर्ष	वरीस	हर्ष	हरिख
क्लेश	किळस	श्लोक	शिलोक
प्रताप	पर्ताप	क्षेत्र	खेतर
त्रास	तरास	धर्म	धरंम

(10) It appears that this system of dissolving the conjuncts was very extensively resorted to in old times ; but now the Vernaculars being spoken by educated people, they use the correct Sanskrit forms of these words: and this process of dissolution has been obsolete.



*N. B.* These are only the important changes that are enumerated here. There are many minor changes, but it is impossible as well as unnecessary to state them all in this place. An alphabetical list of many Marathi words with Sanskrit and Prakrit words from which they are derived, is given at the end of the book in an appendix.

XLI. We have said before, that the modern Vernaculars of India are formed by the corruption of words in the Sanskrit language. But if we examine all the changes that take place in the formation of Vernacular words from the original Sanskrit words, they "cannot be accounted for by the natural operation of the causes which bring about the decay of a language spoken throughout its history by the same race. For, this operation is very slow and must be in continuance for a very long time, in order to produce the wide-going phonetic changes which we observe in the 'Prakrit dialects' as they are called. This long continued process must at the same time give rise to a great many changes in other respect. Such, however, we do not find in those dialects, and they do not in these respects show a very wide departure from the Sanskrit. The extensive corruptions of Sanskrit sounds, therefore, must be accounted for by the supposition, that the language had to be spoken by races whose original tongue it was not. Those alien races could not properly pronounce the Sanskrit words, and thus the Prakrit forms of Sanskrit words represent their pronunciation of them."\*

\* Dr. Bhandarkar's "Early History of the Deccan." pp. 4 and 5.

XLII. There is another reason in support of this argument. It is a general rule, that when a new language is sprung from the old one by the natural decay of sounds in the former, the old one dies out. But the Sanskrit language did not die out with the birth of any of the Prakrit languages, as is the case with Latin, Zend and many other old languages. It was a current language, side by side with all the Prakrit languages, and it cannot even now be called a dead language in the strictest sense of the word. But this was not the case with Prakrits. They died out with the birth of their daughters, viz., the Vernacular languages of India; and all Vernaculars are formed by the natural decay of Prakrit languages. While the Prakrits were different forms of the Sanskrit language produced by the efforts of common people to speak the difficult Sanskrit language.

XLIII. After some time, the alien races were incorporated with the Aryas, thus forming one society speaking popular dialects slightly different from one another. The process of corruption was thus stopped; the Vernacular languages became settled in their forms; and the Sanskrit language was only used in writing learned works, or as a means of communication among learned men over the whole of India. Common people communicated with one another in their own Vernaculars, while works were written in the Sanskrit language for the use of the community in general. But at the same time, people began to compose works in the Vernaculars; and in order to enrich them, or in order to supply the deficiency, many Sanskrit words were required to be introduc-

ed in the Vernacular languages, and such words were used without any change.

XLIV. So there are two kinds of words in all the Vernacular languages.—(1) Words formed from Sanskrit words by means of changes, such, as enumerated above ; and (2) Sanskrit words taken without any change. The first kind of words are called Tadbhava ( तद्भव ) words ( i. e. words formed from Sanskrit words ); and those of the second sort are called Tatsama ( तत्सम ) words, i. e. Sanskrit words used without any change.

XLV. Now, while Marathi language was in its formation, there were very few Tatsama words ; all words being formed by some change and so being generally Tadbhava words. But when the language was once settled, it was the tendency to introduce Sanskrit words when required, without any change ; these are modern Tatsama words in the present Marathi. These words were sometimes changed, though not to the same extent as the old Tadbhava words. For example, the Sanskrit words रीति, प्रीति, गति, कर्म, धर्म, क्षत्रिय, &c., are now often written as रीत, प्रीत, करम, गत, धरम, खत्री, &c. These may be called modern Tadbhava words.

XLVI. In its nature, the old Tatsama element is but a small quantity, and the main skeleton of our language is made up of the old Tadbhava words. It forms the principal constituent of the speech of the middle class. The higher classes use modern Tadbhava and Tatsama element to a larger extent, and the language spoken by learned people is generally loaded with pure Sanskrit words.

**XLVII.** There are also many words in Marathi the origin of which cannot be traced to Sanskrit. They are evidently words belonging to the language of the original inhabitants of this part of the country. They may be called Desya words. A list of such words is given in one of the appendices at the end. Marathi has borrowed many words from the Kannada and other Dravidian languages. This is called the Dravidian element.

**XLVIII.** Marathi has also taken many words from Arabic, and Persian languages during the period of Mahomedan rule. Many words are also introduced in Marathi from the English, the Portuguese and other European languages. This is the European element. There are also many words that can be traced to other Vernaculars of India, such as Hindi, Urdu, Gujarathi, &c. This is the Vernacular element.

**XLIX.** So then, the present Marathi language is formed of the following different elements :—I. The Sanskrit element, which comprises (1) old Tadbhava words, (2) old Tatsama words, (3) modern Tadbhava words and (4) modern Tatsama words. II. The Desya element. III. the Dravidian element. IV The Persian element. V. The Arabic element. VI. The European element. VII. The Vernacular element.

I. It is the contention of some people, that although there are many Sanskrit words in Marathi, still it is not derived from Sanskrit. It was originally a Dravidian language, and it has simply borrowed many words from Sanskrit. But anybody who would examine care-

fully all the changes that have been enumerated in this chapter, would be able to see the futility of this argument. It can be shown that there are, in Marathi, only about twenty per-cent words that cannot be traced to Sanskrit. All the remaining words, excepting a few words of foreign origin, are either Tadbhava or Tatsama Sanskrit words. Besides, almost all terminations of cases of nouns and various verbal forms are of Sanskrit origin. The nominal base or **सामान्यरूप** is derived from Sanskrit. All changes of nouns in their final and penultimate syllables can be traced to the influence of Sanskrit as shown before ; and all tenses and moods and all verbal derivatives in Marathi are of Sanskrit origin. For these reasons, Marathi should be considered a Sanskritic language.

LI. When the number of people speaking any language is a large one, and when their country is also very extensive, the language is spoken in different ways in different places ; and there arise different forms of the same speech. These forms are called dialects. Marathi has got a few dialects, but generally they do not differ very much from the main Marathi or from one another.

LII. There are however a few dialects of some importance :—(1) The Goanese prevails in Goa. (2) The Malwani and Sawantwadi are spoken in Malwan, Venugur and Wadi districts. (3) The Chitpawani is spoken by the Chitpawan Brahmins of the district about Ratnagiri. (4) The Salsette is spoken by the original inhabitants of that island and of Bombay. (5) the Khandeshi, which is a mixture of Marathi and Gujarathi, prevails in Khandesh. (6) The Marathi people of the districts of

Berar and Nagpur also speak a dialect which is a mixture of Marathi and Hindi. (7) The Parbhush, one of the higher classes in the Deccanists have got a dialect of their own. All these dialects are now being merged into the main Marathi on account of the influence of the spread of education which is imparted in the standard Marathi, and of the printing press and the circulation of printed books and newspapers, which are written in the main Marathi language.

LIII. Now we have to consider about the origin of the word ' *Marātha* ' or ' *Marāthi* ' and the approximate date of the birth of the Marathi language in its present form. It is needless to give the boundaries of the country where Marathi is spoken. On account of the conquests of the Marāthas, their language has travelled beyond the natural boundaries of the country called the Māhārāshtra, and has become the language of the Court and the foremost people of Gwalior, Indore, Sangar, Nagpur, Baroda and Tanjore.

LIV. The *Mahārāshtri* was the principal Prakrit language derived from Sanskrit. It was called the *Muharashtri* because it was spoken by the people living in *Maharashtra*. Our present *Marathi* is derived from the *Maharashtri* through the *Apabransha* form of that Prakrit language. There is a great difference of opinion about the origin of the word *Maharashtra*, and we do not wish to enter into the discussion in this place. The name *Maharashtra*, and the *Marathas* the name of its people, first occur in some of the cave inscriptions of the first and the second centuries of the Christian era. The femi-

nine form ' *Marāṭhīnī* ' is also used to signify a lady of the *Maratha* race. In one of the As'oka's edicts written in the third century B. C., the word ' *Rāttās* ' is used to signify the name of a people living in the Deccan. The word *Bhojas* ( भोज ) is also used signifying a people of another district, and it is also found used as *Mahābhoja* महाभोज i. e. " a great people by name the Bhojas." It is probable, therefore, that the *Rāttās* were also called the ' *Mahārattās* ' (महारट्ट) and the word *Mahārattās* or मराठे, the name of the people, was derived in this way. The word ' *Mahārāshtra* ' appears to be the Sanskritised form of the same word.

LV. It appears that up to the 7th century A. D., the Prakrit language *Mahārāshtri* was the current dialect of the country. The oldest specimens of the modern Marathi are noticed as the concluding parts of two stone inscriptions. One of them was found near the Government house at Parel in Bombay, and it bears the date corresponding to A. D. 1186. The other is the last portion of an inscription found at Pātan, a small ruined village near Chalisgaum in Khandesh. This bears the date corresponding to A. D. 1206. The language of these inscriptions differs very much from the *Maharashtri* and its *Apabhransha* form, but it bears a close resemblance to the later Marathi in many respects. In the language of these inscriptions, many forms of words are found used just as they are used in the later Marathi. The a ljective in च्च is used to denote the sense of the genitive. For ' *त्याची* ' ' *तेहाची* ' is used; and from this it is clear, that the Prakrit genitive termination ' *ह* ' was used to

form the सामान्यरूप of nouns or pronouns. The passive forms are made up by adding ज, as in कीजे, हीजे, &c. The past tense is formed by means of the termination ला ( ली f. and ले n.); but the forms of the old present tense are used in the sense of the future tense without the addition of ल. Allowing about 400 years for the development of the Marathi of that period from the Prakrit Mahārāshtri and its Apabhransha form, we can safely say that the date of the birth of the Modern Marathi is the 8th century A. D.

LVI. Mukundaraja and Dnyaneshwara are the oldest Marathi poets. Dnyaneshwari (ज्ञानेश्वरी) the great work of the latter was finished in 1290 A. D. The year 1000 A. D. is given as the date of Mukundaraja. But it appears from the language of his works that he must have lived a few years after the author of the Dnyaneshwari. The language of these poets resembles very much to that of the two inscriptions. There are, no doubt, minor differences; but we must bear in mind, that the language of the inscriptions was the language as understood by the common people, while that of the two poets was the language of the higher class of people. The forms of the future tense made up by adding ल to those of the old present (such as पाहील, उगवेल, हिसेल, &c.) are used very abundantly by these poets. But it appears that the works of these two poets have not come down to us as they were written at the time. The works of these poets were read by common people and much improvement appears to have been made from time to time in the original language of the poets in order



to make it suitable to each subsequent period. It is actually stated at the end of the Dnyaneswari, that the poet Eknath corrected that great work. This, of course, means, that the language of the old work was changed in such a way as to bring it down to the time of Eknath so as to be understood by the common people of that period. This must have been the last change, and the Dnyaneswari as found at present is the specimen of the language of the time of Eknath. Similar attempts of improvement must have been made in the case of the other works of that period.

LVII. The old Marathi literature, which is very extensive, consists chiefly of poetry, especially connected with different religious movements; and almost all the Marathi poets are Saints or साधुसंत. Before the time of Dnyaneshwara and Ekanath everything of value or importance was written in the Sanskrit language, and the common people who did not understand that language remained quite in ignorance. It was, therefore, the intention of every Marathi poet from the earliest times to Moropant to adapt in Marathi numerous moral and historical episodes from the Puranas as well as many other works on the Vedanta philosophy. They have succeeded so far, that they were deified and worshipped by the common people, while they were despised and persecuted by the Brahmans as the defilers of the sacred Sanskrit literature.

LVIII. Some people say that Marathi poetry consists only of translations from Sanskrit Purāṇas, and it has no independent value. But this is simply nothing but a gross misrepresentation. To seek to minimize the

value of this treasure, by saying that this is only a reflex of Sanskrit poetry, is to confess ignorance of the most characteristic feature of this department of Marathi literature. There are about forty poetic writers of note ; and although most of them have drawn their inspiration from the ancient Sanskrit Paurānic and Vedantic literature, still anybody who will take at least a cursory view of their writings without any bias of mind, will be able to see, that their works are not mere translations. Only a few Marathi poets were Sanskrit Scholars, and some of their works are, no doubt, translations from Sanskrit. But many of the poets were even ignorant of the Sanskrit language. They have written for the mass of people. And the works of Mukundaraja, Tukaram, Namdeva, Eknath, Ramadas, Mahipati and many others are quite original Marathi works. Even the two great commentaries on the Bhagawat Gītā, viz., Dnyaneshwari of Dnyanadeva and the Yatharth-Dipika of Vaman are not at all *translations*. The elaborate exposition of the most difficult subjects of that great Sanskrit work and the quaint but very suggestive illustrations contained in the Dnyaneshwari are original beyond anything. Even the Moropant's Bhārata is no translation. He has no doubt borrowed many ideas from the original Sanskrit works but he has added vastly from the resources of his own creative imagination. It should also be borne in mind, that the Marathi poetry should be valued from the standpoint of view of the mass of people for whom it was written, and not from that of the Sanskrit scholars and Pandits, who cannot see anything good beyond the old Sanskrit literature.

LIX. The history of the Marathi literature from the earliest times to the present day would be a very interesting and useful subject. But sufficient materials are not yet available, and the time and space at the author's disposal do not allow him to go beyond only a very short outline of it in this place. The first Marathi poet was **Mukundaraja** (about 1000) who was followed by **Dnyaneshwar** (1296), the great commentator on the *Bhagwat Gītā*. The language of these poets contains many old *Tadbhava* (तद्भव) words and old forms of nouns and verbs, and abounds in the forms of old Present, and the Passive forms made up by adding **ज** or **य**, ( as **क्रीजे**, **लिहिजे**, **काढियेलें**, **देखिजे**, &c. ). **Ekanath** who follows next (1624) has translated the great works **रामायण** and **भगवत्**, and has also written works on the *Vedānta*. His works are full of great devotion and many inspiring thoughts. **Namdeva**, who probably flourished before **Ekanath**, and **Tukaram** (1649), has written *Abhangas* on ethical subjects which are sung very devotedly by the common class of people. The fire, devoted sincerity and spontaneity, and the moral and inspired tone of **Tukaram's** utterings will find no comparison in any *Sanskrit* works. The poet **Mukteshwar** (about 1660) has adapted the first four *Parvas* of the *Mahābhārata* in the *Ovi* metre, and has also written a poem on the *Rāmāyana*. His style is very simple, natural and pathetic, and his descriptions are lucid and quite original and are full of thrilling imagination; and many consider him to be the greatest of the Marathi poets. The poets **Vithal**, **Anandatānaya** and **Raghunāth Pandit** also belong to the same period, and have given a Marathi shape to many interesting *Paurāṇik* stories. The story of the marriage of **Nala**

and Damayanti told by Raghunāth Pandit, is very much appreciated by readers of Marathi on account of its touching metaphors and very interesting figures of speech ( अलंकार ) which are sprinkled over it. Rāmdās ( 1681 ), the spiritual preceptor and adviser of Shiwaji, has written useful and interesting works on didactic and ethical subjects. He has also written a work on the Rāmāyana in a very simple style. Vāman Pandit (1673) was a great Sanskrit scholar. He has written a commentary on the Bhagwat Gītā and has written small poems in the Sloka metres on many historical episodes. He has also translated the three Shatakas of Bhartrihari. His style is pathetic and interesting, but he does not look to the correctness of language. The next poet was Shridhar Swami (1728). He has written quite original works celebrating the exploits of Rāma, Krishna and the Pāndavas. He is very popular among the common people on account of the simplicity of his style and copiousness of his descriptions ; and his works are read by the lower class of people just like the Sanskrit Puranas are read by the higher class of people. Mahipati (1790) has written popular works extolling the Sadhus and Santas. Nothing can surpass the sweet flow of the Katāwas ( कटाव ) of Amritrāya ( about 1753 ). Moropant (1794) is perhaps the greatest of the Marathi poets. His writings are quite voluminous. He has given a Marathi shape to the Mahābhārata, Bhāgwata and Rāmāyana. His Brihad-dashama, the tenth chapter of the Bhāgwata, is a master-piece. His Kekāvali, or an ode to his favourite deity Vishnu, is justly called the poetic gem of the Marathi literature. This poet was a great devotee of Rāma, and he is said to have written one hundred and eight Rāma-

yazas in different styles and various metres. More than eighty of these poems are published, and on account of the picturesqueness of their composition they are certainly a curiosity of Marathi literature. He has also written many minor poems. Moropant has a great command on words and phrases. His language is full of Sanskrit words and one finds it difficult to fully enjoy the beauty of his poetry until one becomes quite familiar to it. His style is lofty and often humorous. His descriptions are interesting and full of homely illustrations. He uses very extensively the Sanskrit Alankaras and other devices to beautify his poetry. Many of the Marathi poets, especially Ramadas and Vaman, and also Mukteshwar and Shridhar to a great extent, indulge very much in what is called '*the poetic license*;' that is, they change the forms of words in any way they like, and construct sentences without giving attention to the correctness of language, in order to make them suitable to the metres and other conveniences of poetic composition. But in this respect Moropant differs from all other Marathi poets. He uses his words in their proper forms and his style is always pure, refined and correct. For these reasons, the study of Moropant ought to be found very useful by those who wish to have a scholarly knowledge of Marathi language. After Moropant comes Ráma Joshi (1812), who writes short poetical pieces called 'Lavanyas' or ballads, mostly on ethical and descriptive subjects in a very attractive language. There are also Rangnâth, Prabhâkar, Anantphandi and many other ballad writers. There is another kind of poetry called the Powadas. These are the ballads describing various events of the Maratha period

and exploits of the Maratha warriors during their prosperous days.

LX. The old prose literature in Marathi consists of the historical writings of the Maratha period called the Bakhars or the Chronicles. This literature is also very extensive. Most of the writers of these chronicles were contemporary to the events described by them ; and they give full and vivid accounts of the most stirring periods of Maratha history. Apart from their historical value, these chronicles, as well as letters written at the time by many historical personages, are very important as specimens of Marathi of that period. After the British conquest and the introduction of the printing press, the prose literature has grown very rapidly. There are also some poetical writers of note belonging to this period. But the history of the modern Marathi literature is too recent to be noticed here.

LXI. There are four distinct stages in the life of the Marathi language. The first stage is the period of Dnyaneshwar and Eknath, during which time the modern Marathi reached its fullest development. Marathi words were formed from original Sanskrit words during this period, and very few pure Sanskrit words are found used by the writers of this period. The second stage dates from the time of the Mahomedan conquest. Many Persian and Arabic words and idioms were introduced into Marathi during this time, and these have found their way even into the writings of the Marathi poets of the period. The literature of this period consist of the Bakhars, Po-

wadas and letters of historical importance. The third stage is the period beginning from Amrit-Rāya and Moropant and reaching down to the modern time. Krishna-shastri Chiplunkar should be called the last writer of this period. During this stage, the poets and writers have tried to expel the Persian and Arabic elements from the language and to introduce again the Sanskrit element. But the Sanskrit words introduced during this period are pure Sanskrit words used without any change in them. This may be called the period of the revival of Sanskrit. The fourth period is the modern or English period. The writers of this period also avoid Persian and Arabic words and introduce pure Sanskrit words whenever they require new words ; and they also try to imitate English phrases and idioms. There is a great difference between the foreign element introduced during the Mahomedan period and the English element that is being introduced now. The writers of the Mahomedan period were ignorant of Persian and Arabic languages, and the foreign words introduced during that time were corrupt and incorrect. But the writers of the present time can speak and write the English language just like their own vernacular, and there is no fear of any incorrect element being introduced into the language. The Marathi language is in need of improvement ; and if proper care be taken, it can be sufficiently enriched by introducing Sanskrit words and imitating English phrases and idioms. But in order to gain this object, the study of Marathi language and literature should be introduced side by side with the study of English and Sanskrit.

## CHAPTER II.

### I—THE LETTERS OF THE ALPHABET.

1. Language is made up of sounds. There are characters or symbols which represent these sounds. These symbols are necessary in order that we may be able to write any language.

2. Letters ( वर्ण ) are symbols representing the simple articulate sounds of a language ; and the collection of letters of a language is called its Alphabet.

3. The word Alphabet is formed from two Greek words *alpha* and *beta*, the names of the first two letters in that language, just as our children call our Alphabet ' श्री-ग ' or ' अ-आ '.

4. Letters are of two kinds—Vowels and Consonants.

5. Vowels ( स्वर ) are letters that can be sounded by themselves, with a continuous passage of breath.

6. Consonants ( व्यंजन ) are letters that cannot be sounded without the aid of vowels.

7. Vowels :—There are thirteen vowels in Marathi ; viz :—

Short vowels ( ऋध्वस्वर ) :—अ, इ, उ, ऋ, ए ;

Long vowels ( दीर्घस्वर ) :—आ, ई, ऊ, ऋ ;

Diphthongs ( संयुक्तस्वर ) :—ए, ऐ, ओ, औ.



8. There are, properly speaking, only three vowels in Marathi, viz. अ, इ and उ, कृ and लृ occurring only in Sanskrit words that are used in Marathi. By lengthening these short vowels we get the corresponding long ones; viz. आ, ई, ऊ, कृ and लृ. However, long लृ is never used even in Sanskrit, and short लृ is found only in a very few Sanskrit words used in Marathi. ए is obtained by the addition of उ, short or long to अ or आ. In the same manner, ओ is equal to अ or आ + उ or ऊ, and औ is made up of अ or आ and ओ. The vowels ए, ऐ, ओ and औ are called *diphthongs*, because they are made up of two or more simple vowels coming together. Thus it will be seen, that all the long vowels and diphthongs are only the different kinds of combinations of short vowels.

9. The vowel आ is the lengthened अ according to Sanskrit; but in Marathi, there are short and long अ and आ. For instance, in the word गवत्, the अ in व is pronounced long; while that vowel in ग and त is pronounced shortly. But when a termination is added to the word, the अ in व becomes short;—as गवत्, गवत्तांस. In the same way, the आ in the letter दा in दार is long; but when the word is inflected it is pronounced short; as दारतांस.

10. Long अ and short आ are not as yet recognised, just like short and long इ and उ, in Marathi; but it may perhaps be found necessary to mark this distinction by some special arrangement.

11. Sanskrit Grammarians measure the short and long vowels by comparing their sounds to the crowing of the cock. When the cock crows, it utters the sound कृ three times, each time in a higher pitch;—such as—कृ—कृ—कृ. The first utterance is equal to a short vowel, the

second to a long vowel, and the third to a द्रुत or a double-long vowel, which sound is not recognized in Marathi.

12. There are thirty-four consonants in Marathi. They are as follows :—

- क, ख, ग, घ, ङ—कवर्ग.  
 च, छ, ज, झ, ञ—चवर्ग.  
 ट, ठ, ड, ढ, ण—टवर्ग.  
 त्, थ, द, ध, न्—तवर्ग.  
 प, फ, ब, भ, म्—पवर्ग.  
 य, र, ल, व्—अर्धस्वर ( semi-vowels ).  
 श, ष, स—उष्मवर्ण ( sibilants ).  
 ह—नहाप्राण ( aspirate ) and कृ.

13. The vowels and consonants are classified according to the particular parts of the mouth from which they are produced. This will be seen from the following table :—

Class.	Vowels.	Consonants.
Gutturals कंठ्य ( throat-sounds )	अ, आ	क, ख, ग, घ, ङ, ह.
Palatals तालव्य ( palate sounds )	इ, ई	च, छ, ज, झ, ञ, श, ष.
Linguals मूर्धन्य ( tongue-sounds )	ऊ, औ	* द, ड, ढ, ण, र, ल, व्.
Dentals दंत्य ( teeth-sounds )	ए	त्, थ, द, ध, न, ल, म्.
Labials ओष्ठ्य ( lip-sounds )	उ, ऊ	प, फ, ब, भ, म्.
Dento-labial • वृत्तौष्ठ्य		व्

द, ट, ड, ढ and ण are also called cerebrals.

14. The consonants च, ज् and झ are pronounced in Marathi in two ways, ; viz., as :—(1) Palatals, as in the words चमत्कार, जाकीट, झंझावात &c., which is the Sanskrit mode of pronouncing them ; while in चवाड, जनावर, झपाटा, &c., they are sounded as (2) Dento-palatals ( इतलालव्य ). This is the pure Marathi way of pronouncing them.

15. The first two letters of each of the first five classes, together with the sibilants, are called Hard-consonants ( कठोर व्यंजन ), and the rest are called Soft-consonants ( मृदु व्यंजन ).

16. The second and the fourth letters of each of the first five classes are formed by adding ह् to the first and the third letters respectively of the same class ; thus, ख is equal to क + ह् ; घ = ग् + ह् ; फ = प् + ह् ; य = र् + ह्, &c.

17. Therefore, the second and the fourth letters of each of the first five classes, together with ह्, are called the aspirates ( महाप्राणोच्चार्य ) and the rest are called the unaspirates ( अल्पप्राणोच्चार्य ) or mutes.

18. The consonants ङ्, झ्, ञ्, न् and म् are called the Nasals or nose-sounds.

19. So in each class, the third letter is only the softened form of the first, and the second and the fourth are made up by adding ह् to the first and the third letters respectively. The letters of the टवर्ग are only the hardened sounds of the corresponding letters of the त class ; and the five nasals are five different modes of pronouncing the same nasal, according to the five different parts of the mouth from which they are uttered. The Semi-

vowels इ, ए, ऊ, and ॠ are made up by adding अ to इ, उ, क, and ल respectively. The sibilants श, ष, स are also the different forms of the single sibilant स्, and ऋ is another form of ल. So the thirty-four consonants in Marathi can be reduced to the following seven consonants :—

क, ख, ग, घ, ङ, and म् ( or the nasal sound ).

The rest are formed by the combination or by a change in the pronunciation of these principal consonants.

20. The vowels ऋ, ॠ and ल and the consonants ङ and म् are only found in Sanskrit words. They are never required in pure Marathi words. The consonant ङ is peculiar to Marathi. ङ is found in the ancient Sanskrit literature as a substitute for इ or उ. In Marathi it is used in many places instead of इ, उ or ल in the original Sanskrit or Prakrit words.

21. There are two more sounds which are called Anuswâr अनुस्वार ( ं ) and Visarga विसर्ग ( ः ). An Anuswâr is a mark of the nasal sound, and the five nasals are used to represent it according to the class of the consonant that follows the Anuswâr. Thus, if an Anuswâr is followed by a guttural, it is sounded as ङ, if it is followed by a labial, it is pronounced as म्, &c. When an Anuswâr is followed by य् or ल्, it is pronounced as a nasal य् or ल् as in संयनन, संलम &c.; and when it is followed by र्, इ, श्, ष्, स् or ह्, it is pronounced as a nasal व् ; as in संरक्षण, संसार, संहार, संशय, &c.

22. There are two modes of pronouncing the Anuswâr in Marathi; viz., as in the words रंग, तंदा, भिंग, भित्त,

सिंह &c., and in the words तें, तळें, कां, घेंग, मेंग, खींव, &c. In the first kind of examples it is pronounced just as it is a full nasal-consonant, while in the second set of words, it is pronounced as a vowel-nasal-sound. The first mode of pronouncing it is the Sanskrit mode, and then it is to be considered as a consonant; while the second mode of pronouncing it is the Marathi mode, and then it should be considered as a vowel.

23. According to the Sanskrit mode of pronunciation, an Anuswâr is pronounced just like the nasal of the class to which the following consonant belongs; as-कंकण (कङ्कण), चंचू (चञ्चू), घंटा (घण्टा), तंज (तन्ज), संपादन (सम्पादन), &c. When it is followed by श् or ल्, it is pronounced as a nasal श् or ल्; as संयम (संयम), संलग्न (संलग्न), &c. When it is followed by any of the remaining consonants it is pronounced as a nasal ङ्; as in संसार, संहार, संरक्षण, &c.

24. In the pure Marathi words, it is pronounced simply as a nasal sound or vowel; as in तें, तळें, जंव, तंव, वरें, वरीं, &c.

25. The Visarga is the short form of स् or ह. This sound is found in a few Sanskrit words that are introduced in Marathi. It is, however, found in a few pure Marathi words, such as—छिः, युः, अः &c. Visarga should be considered as a consonant.

26. In order to sound or pronounce a consonant, we require the aid of a vowel, and a consonant is pronounced by adding a vowel to it; thus, क् + अ = क, क् + ई = की, क् + ऊ = कु, क् + ओ is equal to को, &c. A consonant with a

vowel is called a letter or a syllable ( अक्षर ), and a series of letters formed by adding each vowel to any one consonant is called a बाराखडी in Marathi ; as, क, का, कि, की, कु, कू, कु, कृ, कृ, के, कै, को and कौ, &c.

27. A syllable is as much of a word as can be sounded by itself ; therefore, every vowel, or a consonant with the addition of a vowel, is called a syllable or अक्षर.

## II—THE FORMATION OF SANDHIS.

28. When two letters—*i. e.* two vowels or consonants, or a vowel and a consonant—come together, they coalesce, and form a different letter altogether ; or one of the two letters is dropped and the other remains in the place of both. This process of coalescing is called the Sandhi.

*N. B.*—This process of forming Sandhis is peculiar to the Sanskrit language. In that language two vowels or consonants, coming together in any way, are joined. In Marathi, we take many Sanskrit words in which Sandhis are formed, and sometimes we form Sandhis even in pure Marathi words. It is, therefore, necessary that the students of the Marathi language should be familiar with some of the principal rules of Sanskrit Sandhis.

29. The Sandhi of two vowels is called the स्वरसंधी ; and that of two consonants, or of a consonant and a vowel, is called the व्यंजनसंधी.

*N. B.*—Hence a बाराखडी is a series of व्यंजनसंधी.

30. The following are the principal rules of स्वरसंधी in Sanskrit :—

(1) When any vowel, short or long, except the diphthongs, *i. e.* the last four, is followed by the same vowel, short or long, the substitute for both is the same vowel lengthened ; as :—

घर + अनघर = घरानघर  
भाषा + अंतर = भाषांतर  
क्रीडा + आरंभ = क्रीडारंभ  
भानु + उदय = भानूदय  
गुरु + उत्कंठा = गुरूत्कंठा  
कुंभ + आर (कार) = कुंभार

हरि + इच्छा = हरीच्छा  
पितृ + कृण = पितृण  
सिंह + आसन = सिंहासन  
विद्या + अर्थी = विद्यार्थी  
जा + आवें = जावें  
राम + अर्थ = रामार्थ

(2) When अ or आ is followed by इ, उ and ऋ, short or long, ए, ओ, and अर् are respectively substituted for both ; as :—गज + इन्द्र = गजेंद्र ; गंगा + उद्भव = गंगोद्भव ; ब्रह्मा + ऋषि = ब्रह्मर्षी ; गंगा + उद्गम = गंगोद्गम ; सूर्य + उदय = सूर्योदय ; राम + ईश्वर = रामेश्वर.

(3) When अ or आ is followed by ए or ऐ and ओ or औ, the vowel which takes the place of both is ऐ in the first two cases and औ in the last two ; as,—सर्वथा + एव = सर्वथैव ; गंगा + ओघ = गंगौघ ; नम + औदार्य = नमौदार्य ; सुख + ऐश्वर्य = सुखैश्वर्य ; रक्त + ओष्ठ = रक्तौष्ठ.

(4) When इ, उ, ऋ and लृ, short or long, are followed by a dissimilar vowel, य, व्, र् and ल् are respectively substituted for them; and then the following vowel is added on ;—as, प्रीति + अर्थ = प्रीत्यर्थ ; गुरु + आज्ञा = गुरुर्ज्ञा ; पितृ + आशा = पित्राशा ; साधु + आनी = साध्वानी ; श्री + आवें = श्रैवावें ; नदी + आनी = नद्यानी, &c.

(5) The vowels ए, ऐ, ओ and औ, followed by any other vowel, become अय्, आय्, अव् and आव् respective-

ly ; as,—गे + अन = गायन ; नौ + इक = नाविक ; के + भव = कव ; गो + ईश्वर = गवीश्वर.

*N. B.* There are many exceptions to the above Sandhi rules in Sanskrit ; but there is no necessity of stating them in the Marathi Grammar.

**31.** In pure Marathi words, Sandhis are sometimes made while adding several terminations. These are as follows :—

(1) The final vowel of a word is retained, and the following vowel of the termination is dropped. This Sandhi is called **पूर्वरूपसंधी** ; as,—खिडकी + आतून = खिडकी-तून ; किती + एक = कितीक.

(2) In some cases the ending vowel of a word is dropped, and the following vowel of the termination is retained. This is called the **पररूपसंधी** ; as,—कर + ऊन = करून ; घर + ई = घरी ; जन + ऐ = जने ; पाखरं + ऐ = पाखरे, &c.

(3) This sandhi is also called **शेषसंधी**. When the preceding vowel is retained, it is called **पूर्वशेषसंधी** ; and when the following vowel is retained, it is called **परशेषसंधी**.

**32.** The following are the principal rules of consonantal sandhis;—

(1) When any consonant, except a nasal, is followed by a hard consonant, the preceding consonant takes the first consonant of its class ; as,—ककुम् + प्रांत = ककुम्प्रांत ; शरद् + काल = शरत्काल ; सरिद् + प्रवाह = सरित्प्रवाह.

(2) च or ज्ञ is changed to कू before a hard consonant, except a nasal or a semivowel ; as,—वाच् + पति = वाक्पति ; वाच् + गुरु = वाग्गुरु, &c.



(3) The preceding consonant, except a nasal, takes the third consonant of its class as its substitute, when compounded with a soft consonant or the initial vowel of a word (and not of a termination); as :—सरित् + भवन = सरिहवन; वाक् + वर = वाग्वर; अच् + अंत = अजन्त; तद् + आश्रय = तदाश्रय; अप् + इ = अइ; षट् + रिपू = षड्रिपू; पत् + अन्ति (a termination) = पतन्ति; &c.

(4) Any consonant followed by a nasal is either changed to the nasal of its class, or to the third consonant of its class; as :—वाक् + मन = वाह्मन OR वाग्मन; षट् + मास = षण्मास OR षड्मास; जगत् + नाथ = जगद्नाथ OR जगन्नाथ.

(5) When स् or a consonant of the dental class is compounded with ञ् or a consonant of the palatal class, a letter of the latter class is substituted for the former; and in this order, viz, ञ् for स्, च् for त्, ज् for द्, &c. The same change takes place when dentals are combined with linguals, ञ् being substituted for स्, च् for त्, ज् for द्, &c.; as—सत् + जन् = सज्जन; तत् + चरिन् = तच्चरिन्; शरद् + झंजा-वात = शरच्चंजावात; तत् + टीका = तटीका; भगवत् + उमरु = भगव-ज्जुमरु; भूम् + टका = भूम्हका; &c.

(6) When श्, ङ्, ढ् and ण् are followed by the letter ह्, छ्, झ्, ध्, and भ् are also respectively substituted for ह्; as—वाग् + हरि = वाग्घरि OR वाग्हरि; ईषत् + हीन = ईषझीन OR ईषध्हीन.

(7) Visarga preceded by अ and followed by or a soft consonant is changed to उ, which with the preceding अ becomes ओ; as,—मनः + राज्य = मनोराज्य; मनः + वृत्ति = मनोवृत्ति; अधः + मुख = अधोमुख; &c.

(8) Visarga, preceded by a vowel, except अ or आ, and followed by a vowel or a soft consonant, is changed to इ; as,—बहिः + द्वार = बहिद्वारि; निः + अंतर = निरंतर.

(9) Visarga followed by इ or ए, is changed to ए; by इ or ए, to ए; and by इ or ए, to इ; as,—अधः + तल = अधस्तल; शनिः + चर = शनिचर; एषः + टीकते = एषटीकते.

(10) इ at the end of a word is changed to a Visarga; therefore, the above rules of Visarga hold good in the case of a final इ also. In like manner, ए followed by a hard consonant is changed to a Visarga; as,—प्रातइ + काल = प्रातःकाल; पुनइ + पतन = पुनःपतन; &c.

### III—SOME TECHNICAL WORDS OCCURRING IN GRAMMAR.

33. Guna—the substitution of इ, ओ, and अर् for इ, उ, and ऋ, short or long, is called Guna. (गुण)

34. Vridhhi means the increase or lengthening of vowels. The change of अ, इ, उ, ऋ, short or long, to आ, ऐ, औ, and आर् respectively, is called Vridhhi (वृद्धि).

35. Samprâsarana(संप्रसारण)—The change of इ, उ, ए, and ल, to इ, उ, ऋ, and लृ, respectively, is called Samprâsarana (संप्रसारण).

36. आगम—The addition or insertion of a letter before applying a termination to a word, is called आगम (an augment),

37. आदेश—The letter substituted in the place of any other is called आदेश (a substitute).

38. विकल्पेकरुन means optionally, and विधेयेकरुन means necessarily.

## CHAPTER III.

### DIVISIONS OF GRAMMAR.

**39.** Grammar is a science, by which we learn how to speak and write any particular language correctly ; and an art, by which we learn how to make different forms of words in order to speak and write any language.

**40.** The original meaning of the word व्याकरण (from वि, भा and the root कृ ) is an exposition, elucidation or interpretation of any difficult subject. Hence व्याकरण means the exposition of any science or subject. But the word is now applied to the exposition of the science of language.

**41.** Every language is generally spoken by many people ; and the country in which the people speaking a particular language live is generally a vast country. It is natural, therefore, that there are different ways of speaking any particular language. There is a saying in Marathi, that the language, changes beyond twelve kosas ( बारा कोसांचर भाषा बदलते ). Hence there are several ways of speaking the Marathi language. These different modes of speaking a language are called the dialects. But the dialect which is used generally by the educated or the foremost section of the people speaking that language,

and in which books are written and printed, is considered to be the principal and correct one ; and the rules of Grammar are based upon the usage of that dialect. The Marathi language, as spoken by the educated people of Mahārāstra and as used in books and literature, is considered to be the correct Marathi language, and the rules of Marathi Grammar are based on it.

**42.** Grammar is divided into two parts :—Etymology and Syntax.

**43.** Etymology is the study of words ; and Syntax is the joining of words in sentences.

**44.** Etymology consists of three parts; viz.—(1) the Classification of words, or dividing words into parts of speech ( शब्दांच्या जातींचें विवरण or शब्दविचार ); (2) the Inflection or the building of words for the purpose of using them in sentences ( परसिद्धी ); (3) and the Derivation of words ( शब्दसिद्धी ).

**45.** Syntax explains the mode of arranging words in sentences, or joining together different parts of speech so as to bring out some sense.

**46.** Language is made up of Sentences, and sentences are made up of words.

**47.** A word is a letter, or a collection of letters, having some meaning.

**48.** The meaning of a word is either customary or conventional. Some words mean particular things;

because those things are so named by the old tradition or custom of the language. The conventional meaning of a word is the meaning or sense brought on to it by means of some change in its original form, or adding to it some letter or letters. Thus, the words सूर्य, राम, देश, पाटील, गुरु, &c. have got some customary meanings and they denote certain things because we name those things by these words. But the words सूर्याचा, रामदास, देशी, पाटीलकी, गुरुत्व, &c. have acquired their respective senses by means of some change made in their original forms.

49. In Marathi Grammar, words are divided into three parts of speech : viz., the **Substantives or Declinables** ( **प्रातिपदिके** ), **Verbs** ( **धातुसङ्घ** ) and **Indeclinables** ( **अव्यये** ).

50. Words that denote, directly or indirectly, things or substances, and are inflected for numbers, genders and cases, are called **substantives** ; as **मुलगा**, **मुलगे** (number), **मलगी** (gender), **मुलास** (case), **मो**, **ती**, **त्याला**, **चांगला**, **चांगले**, **उंच**, &c.

51. A **verb** is a telling word; that is, by using it, we tell or say something about some person or thing; such as,—**गेला**, **करील**, **बसत**, **उडून**, &c.

52. Words that are not inflected or declined for any thing, that is, that do not take any change, are called **Indeclinables**; such as,—**तेथे**, **उद्यां**, **आणि**, **परंतु**, **अहाहा**, &c.

53. **Substantives** are divided into three classes; viz.,—**Nouns** ( **नाम** ), **Pronouns** ( **सर्वनाम** ) and **Adjectives** ( **विशेषण** ).

**54. A noun** is a word used as the name of something ; such as,—मनुष्य, पुस्तक, वीत, हरी, घोडा, राज, शिंपी, लंडन, पांखरं, धैर्य, क्रोध, मत, गरीबी, &c.

*N. B.*—A thing means, that which can exist by itself, and can be perceived, felt or imagined by one of our senses.

**55. Pronouns** are words that are used instead of nouns, in places, where we cannot use the nouns themselves ; and designate persons or things, by their relation to nouns denoting persons or things ; as,—मी, तो, जो, हा, तुम्ही, &c.

*N. B.*—Pronouns are *symbols* or *marks* applied to objects to signify not any attribute but merely their relation to the act of speaking. They are, therefore, *Relational Names*. They are meaningless in themselves, but have a sense or meaning by a reference to the nouns for which they stand.

**56. An Adjective** is a word which is used with a noun ( or pronoun ) to express some additional ( विशेष ) attribute of the thing denoted by it ; as :—सुंदर पत्नी, काळा घोडा, उंच पुरुष, दुषार मुलगा, चार आंबे, त्याचें पुस्तक, राजाचा इकून, घरचा मनुष्य, &c.

*N. B.*—An adjective expresses some quality of the thing denoted by the noun ; or it describes the noun or limits its meaning.

**57. Verbs** are of two sorts ; viz.—(1) forms of verbal roots that express some act or action perfectly, that is, with respect to the relation of time ; and (2) nouns, adjectives and indeclinables which are formed from verbal

roots, and which denote some act or action, but do not denote it perfectly, or with reference to time.

58. The verbal forms of the first sort are called क्रियापदें or *Finite Verbs*; such as:—करितो, केले, करित, बसावें, &c.

59. The verbal forms of the second sort are called कृदन्तें or धातुसाधितशब्द *Infinitives* or *Derivatives*. Such as करूं, बोलून, लिहीत, बसतांना, &c.

N. B. — The word **verb** ( क्रियापद ) is applied generally to the first sort of words; the second sort of words being called कृदन्तें may also be called उपपदें.

60. **Indeclinables** are not inflected for any thing. They are not closely connected with other words, but they serve a very useful purpose in the formation of sentences. Some of them show time, place, manner and many other circumstances; some are used to join words and different thoughts together; and some express different sorts of connection between words. Some of them are used to show joy, sorrow, anger and other emotional feelings.

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## CHAPTER IV.

### A SENTENCE.

61. Before entering upon the treatment of the different parts of speech, we must first examine the nature of a Sentence.

62. Speech is made up of separate sayings, each complete in itself, and containing several words ; these sayings are Sentences. Or,

A Sentence is a collection or a set of words arranged in such a way as to give complete sense, or express one complete idea or thought.

63. To have a complete idea we must say *something*, about *something* ; only a single word does not give a meaning ; the words पुस्तक, शाळा, तारे, वाचा, भरतात, चकाकतात, used separately and by themselves alone, do not tell us any thing. To convey any information we must at least have two words, one expressing the thing about which we speak and the other expressing what we say about it. So the words given above when joined together will give some meaning, such as, 'पुस्तक वाचा;' 'शाळा भरली'; 'तारे चकाकतात' &c. Even two words are not always sufficient to give a complete meaning ; and words more than two do not also express anything if they are not properly joined together; such as—'रामा जाऊन—', 'पक्षी उडत—', 'मुलगा बरीं येऊन—', 'असें करिताना मला काहीं—'



—&c.—these sets of words are incomplete thoughts, and are not, therefore, sentences.

64. There are, therefore, particular kinds of words that are needed to complete a thought ; viz, a word or words that denote something about which we speak, and a word or words that denote what we speak about that *something* ; so the expressions—‘रामा गेला’; ‘पक्षी उडत आहे’, ‘मुलगा घरी बेईल’; ‘असें करिताना मला कांहीं वाटत नाही’; ‘तो विद्यार्थी इषार आहे’; ‘भाऊला आज सुंबईस जावयाचें आहे’; are sentences, because each of them expresses some complete thought.

65. Each sentence, therefore, has got two parts that are essential for its formation, viz., the part denoting the thing spoken about, and the part denoting what we speak about it. The first part is called the **subject** (कर्ता or उद्देश्य) and the second part the **Predicate** (भावनात or विधेय).

66. Nouns are names of things ; so, nouns are words that are used to denote things ; pronouns are words that are used *for* nouns ; and adjectives are words that are used *with* nouns or pronouns, and they often signify nouns. Therefore, Nouns, Pronouns and Adjectives are words that are used as the subject.

*N. B.* We must distinguish between a pronoun and an adjective. A pronoun stands for a noun, while an adjective goes with the noun, i. e., it is dependent on it. But it is often used in place of a noun it qualifies, and then it performs the function of a pronoun as well as an adjective.

67. We speak or declare something by means of a verb; therefore, a verb is a word that is used as the Predicate.

68. A subject may be a single word; as 'पक्षी उडतो'; 'गाई जातात'; 'मूल रडतें'; 'पांखरें उडालीं'; 'तो वेईल'; 'कु शिकशील'; &c.; or a word or words may be dependent on it; as:—'छुंहर पक्षी उडतो'; 'गवळ्याच्या गाई जातात'; 'अद्यक्त मूल रडतें'; 'सगळीं पांखरें उडालीं'; 'घरांतील मनुष्यें बेतील'; &c. The subject with dependent words is called the **Enlarged subject**; and the dependent words are called the **Enlargement of the subject**.

69. A predicate is complete in meaning or it sometimes requires an additional word to complete its sense. For instance, in the sentence 'हरी जातो' the sense is complete; but in the sentence 'रामा करितो' the meaning of the predicate 'करितो' (*does*) is not complete unless we express करितो काय? (*does what*). Here, an additional word denoting *what* Rāmā does, is required to complete the sense of the predicate. The sense is complete when we say 'रामा काम करितो'; this completing word is called the *completion* of the predicate or the object (विधेयपूरक or कर्म).

70. Verbs denoting 'deed' or 'action,' require this completion; and this 'deed' or 'action' can only be done to a *thing*; therefore an object, just like the subject, must be a word denoting something, i. e. a noun, a pronoun or an adjective; that is, a word used as a noun with or without some enlargement; such as:—'रामा काम करितो'; 'विद्यार्थी अभ्यासार्थी पुस्तकें वाचितो'; 'तो गुला चांगलीं फळें देईल'; 'मी त्याला पाठवितों'; 'कोणा शाह्यास बोलाव.'

**N. B.**—From this it is obvious, that there are two kinds of verbs, viz:—those that are *complete* in themselves in meaning. and those that are *not complete* in themselves, but require an object to complete their sense. The verbs of the former class are called **Intransitive verbs**; (अकर्मक क्रियापदें) and those of the latter class are called **Transitive verbs** (सकर्मक क्रियापदें).

**71.** Sometimes nouns or adjectives are connected with the predicate; such as:—इरी योगिंदराबांचा मुलगा आहे; 'अकबर हिंदुस्थानचा बादशाहा होता; ' 'विद्यार्थी इमार आहे; ' 'विद्यु यरा झाला; ' 'इंडया तिरप्पा बसल्या; ' 'खेकडे उलटे चालतात; ' &c. These nouns or adjectives are parts of the predicate.

**72.** Words denoting 'where, ' 'when, ' 'how ' ' in what manner ' &c., are often connected with the predicate in order to enlarge or extend the meaning of it; such as,— 'तो लेयें किंवा गांवांत आहे; ' 'इरी काल किंवा सकाळीं गेला; ' 'मुलगा हळू हळू चालतो; &c. These are called the **Extensions of the Predicate**.

**73.** Now, to recapitulate :

(1) Words go in sets.

(2) A set of words that make some sense, is called a **sentence**.

(3) A sentence has two chief parts ; viz., the **Subject** and the **Predicate**.

(4) The **Subject** is generally a substantive, and the **Predicate** is a verb, with or without a word or words attached to it ; in a sentence, therefore, a substantive and a verb are the chief parts.

(5) Round the noun-substantive, words cluster ; these may be called " Words-that-go-with-the-noun ", or Enlargement of the Subject.

(6) Round the verb words cluster ; these may be called " Words-that-go-with-the-verb."

(7) Words-that-go-with-the-verb are of two kinds ; viz., (a) words that complete the sense of the verb, which are called the Object or the Completion ; and (b) words that extend the sense of the verb, which are called the Extension of the Predicate.

(8) A verb is either complete in itself in meaning or it requires some addition to complete its sense ; the verbs of the former kind are called Intransitive verbs ; and those of the latter kind are called Transitive verbs.

## CHAPTER V.

### NOUN.

74. A Noun is a word used as the name of something.

75. A thing means whatever can exist or is conceived to exist, and can be perceived, felt or imagined or thought of, or can be distinguished, by means of one of our senses or imagination. For instance, the words मनुष्य, पोथी, लेखनी, झाड़, जनावर &c. are the names of things that we can see, and the words मन, राग, लोभ, आकाश, आकर्षण, उंच, जड़पणा, करण, बोलणें, अंतर, नातें, अंधकार, न्याय, अन्याय, &c. are the names of things that we cannot see, but that can be perceived by one of our senses. All these things can exist by themselves. But the words उंच, काठा, चांगला, &c. which are called adjectives are not the names of things themselves; *i. e.*, they do not exist by themselves, but they are names of the attributes belonging to things, and the attributes of things have no existence independently of the things themselves; and hence words denoting attributes of things are not nouns. They are dependent words.

76. A Noun is defined by the following marks :—

(1) It may be the subject or the object of a verb in a sentence; as:—‘विद्यार्थी पुस्तक वाचतो;’ ‘पक्षी गार्गी गाताव;’

‘विदू घोडा हाकितो ;’ &c. Here the words ‘विद्यार्थी,’ ‘पुस्तक,’ ‘पक्षी,’ ‘गार्गी,’ ‘विदू,’ and ‘घोडा,’ are nouns.

(2) It denotes the kind or sex of a thing ; as मुलगा, विदू, चाकर, &c. denote a person of a male sex ; स्त्री, मुलगी, &c. of the female sex ; and मुलगे, फळ, &c. denote things in which no distinction of sex can be made.

(3) It also denotes the number of things ; as, मुलगा means one boy and मुलगे more than one.

**77.** A Pronoun also denotes a thing and is used as the subject or the object ; but a Noun is the name of the thing itself, while a Pronoun names a thing by means of a reference. Thus, रामा, हरी, मुलगा, गाय, शेळी, राग, लोभ, &c. are names of things themselves ; but the words मी, तू, तो, जो, हा, ते, ती, ही, &c. are words that have no meaning when used by themselves, but they are used instead of nouns, denoting things by reference to the names of things, pointed out or understood ; and then they have a meaning. Hence a pronoun is not a noun. Therefore,—

**78.** A noun is the name of the thing itself.

**79.** Some verbal forms are also used as the subject or the object, and these forms are neither Nouns nor Pronouns ; as,—‘मुलांस वाचितां येते ;’ ‘तो त्यांस तेथे बसूं देईल ;’ &c. In these instances, the verbal forms ‘वाचितां and बसूं’ stand as the subject and the object respectively ; but they are not names of things themselves. They are just like pronouns, and denote actions by means of reference.

**80.** Nouns are divided into two classes,—1. Proper nouns and 2. Common nouns.

81. Some Nouns are such as express some kind or quality, and are commonly applicable to all things of a kind or bearing that quality; or they are applicable to all the portions into which the whole quantity or stuff of any kind may be divided. They belong *in common* ( सामान्यैकरून ) to all the things of a kind or to any individual thing of a sort, or to a whole kind, or to any portion or portions of stuff of the same kind, into which the thing can be divided ; these nouns are called **Common Nouns**.

82. A **common noun** is a word that is the name of each thing out of a class of things of the same kind ; as, घोडा, दगड, झाड, जनावर, गांव, &c. or of any portion of a quantity of stuff of the same sort ; as, तांदूळ, रूप, गहू, पाणी, लोखंड, सोने, &c.

83. Some nouns are such that they belong only to things to which they are given ; they are not given to those particular things on account of any common quality ; and when a name of this sort is given to one thing or some one individual, it cannot be necessarily applied to another thing or individual of the same sort, or exactly similar to the first thing or individual. Such nouns belong *properly* ( विशेषैकरून ) to those things alone to which they are applied. These nouns are called **Proper Nouns**.

84. Names that belong particularly or properly to persons or things and are applied to those things alone, are called **Proper nouns**.

85. A **proper name** is a person's or thing's own name; as, -रामा, गोविंदा, कर्ण, चंद्र, मुंबई, लंडन, इंग्लंड, &c.

**86.** A common noun denotes some kind or some common quality; and as that quality belongs to the whole class or every individual of the same class, or a whole stuff or any portion of it, it is applicable to every individual of the class or any portion or quantity of a sort. The word गाय denotes the whole kind of that animal, and the word चक्रर denotes the common quality of serving. Therefore, the general qualities of the animal गाय or the individual चक्रर are the distinguishing, marking or signifying features. This common feature is called the connotation. Every common noun has some connotation of this sort. A common noun distinguishes what belongs to some class or sort from everything which does not belong to it. Thus, the name *horse* distinguishes that animal from all other sorts of things, but does not distinguish one horse from another; *i. e.* a common noun distinguishes from *without*, but it does not distinguish *within* its own bounds. In the case of a Proper noun, there is no such distinguishing feature or connotation. It only denotes the thing itself, or the individual alone. The names रामा, खंडू, गौडू, &c. are not applicable to those particular individuals on account of some particular quality belonging to those individuals. Therefore, those names have no connotation. The names रामा, गोविंदा, विदू, मनी, &c. may be given to different individuals; but they cannot be given to those individuals on account of some common quality. All individuals bearing the name रामा may or may not be individuals of the same sort. That particular name is not given to them on account of some common quality, but it is given to each individual only as a distinguishing mark of that particular individual alone.



**87.** Proper nouns are sometimes defined as 'names specially given to things (देवदेवीं नांवें)' and then common nouns are considered to be names that denote things by old custom. But properly speaking all nouns are names specially applied to things. Every name was originally given to a particular thing with or without any special reason. Thus all names were at first proper nouns; but when it was found that there were also many other things of the same sort to which the same name can commonly be given, then that name became a Common Noun; while some names were given to certain things, and no other things of the same kind were to be found, and those names became Proper Nouns.

**88.** Proper nouns are sometimes applied to many individuals in order to show, that a certain quality belonging to the individual originally denoted by that proper name also belongs to those individuals. In that case that proper noun becomes a common noun. For example :—There was an ancient sage of a very irritable temper called जमदग्नी; so a man of that sort is now called a जमदग्नी; कैकेयी, the wife of the king दशरथ was a quarrelsome lady; so a quarrelsome woman is called a कैकेयी; कर्ण was a great donor; so a great donor is called a कर्ण; हस्तुम was a great athlete; so a strong man is called a हस्तुम. So in the sentences 'तो केवळ जमदग्नी आहे', 'त्या कैकेयीच्या तोंडाला कोणी लागारें?' 'त्या यमापुढें कोण जाईल?' 'तो काय हस्तुम लागून गेला आहे?' 'तो गृहस्थ केवळ कर्णच आहे', the nouns जमदग्नी, कैकेयी, यम, हस्तुम and कर्ण are common nouns.

**89.** Some common nouns are at first given to things on account of certain qualities belonging to them; but

afterwards they lose the original significance and they become Proper nouns. Thus, the range of mountains on the north of India was called the 'हिमालय' (the abode of snow) as there is perpetual snow on it. But that name has become a proper noun and only belongs to the range of those *particular* mountains, although there are many other mountains on which there is snow. देवेन्द्र is anybody who is the chief of gods; but that word is now applied to इंद्र alone. पंचवटी means any place having five *Vat* trees in it, but now it means a particular place situated near Nasik. शशिकला means a woman who is as beautiful as the moon; but now that word is used as a proper noun. Following are the nouns of this kind :—हिमालय, मुंबई, कल्याण, चक्रपाणि, पंचवटी, इंग्लंड, हिंदुस्थान, पंजाब, दक्षिण, मध्यप्रांत, चंद्रकांत, युधिष्ठिर, गंगेय, पार्थ, &c.

90. Common nouns are sometimes subdivided into (1) Class nouns (जातिवाचक), (2) Abstract nouns (भाववाचक); (3) Collective nouns (समुदायवाचक); and (4) Material nouns (द्रव्यवाचक).

91. Class nouns are names that belong commonly to the individuals or things of the same class; as,—पुस्तक, घोडा, मनुष्य, जनावर, कुत्ता, &c.

92. Abstract nouns are names of qualities or states of things of the same kind; as,—धैर्य, शौर्य, उज्ज्वल, काळोख, लुचेगिरी, उंची, लांबी, खोली, &c.

93. The Collective noun is the name of several things or individuals taken as one mass or collection, and spoken of as a single object; as :—वर्ग, फौज, सभा, सेन्य, मंडळी, कळप, &c.

94. **Material nouns** are names of substances, and are such, that when uttered they express the whole of that substance or material, which is in existence; as,—  
पाणी, लांकूड, वाळू, सोने, कागद, गहं, लोखंड, &c.

95. **Nouns** are inflected for genders, numbers and cases, that is, they take different forms in order to denote those things.

## CHAPTER VI.

### GENDER.

96. The root meaning of the Marathi word 'लिंग' is 'a mark,' or 'a sign;' that is, some distinguishing feature. But the word लिंग in grammar signifies the distinction of sex. It denotes that the name signifies a male, a female, or neither.

97. There are three genders in Marathi, viz :—**Masculine, Feminine and Neuter.**

98. The names of substances that signify a male sex or are capable of signifying that sense, are of the **Masculine Gender** ; as,—रामा, देश, पतंग, खांब, वाघ, चांगला, असा, तो, &c.

99. The names of substances that signify the female sex, or are capable of signifying that sense, are of the **Feminine Gender** ; as,—रमा, नरी, गंगा, खुर्ची, वाचीन, धकाडुकी, चांगली, अशी, ती, &c.

100. The names of things of neither sex, are of the **Neuter Gender** ; as —घाडे, जनावर, टेबल, बूक, झाड, भासन, चांगले, असे, ते, &c.

101. Things having animal life are divided into two sexes,—male and female—and it is very easy from this to ascertain their gender. Thus, the names of the individuals of the male sex are of the **Masculine gender** ;

and those of the individuals of the female sex, of the Feminine gender ; names of those things that are without sex, are said to be of the Neuter gender, that is of *neither sex*.

*N. B.* Neuter means neither ; so also the Sanskrit word नपुंसक means neither Masculine nor Feminine.

102. In many languages, the natural difference of sex determines the gender ; that is, a name denoting a thing of the male sex is of the Masculine Gender, and a name denoting a thing of the female sex is of the Feminine Gender ; and the names of things having no life, and in the case of which no distinction of sex can be made, are of the Neuter Gender ; such is the case in the English, Kanadi and many other languages. But in Sanskrit, in Marathi, and in all languages derived from Sanskrit, gender is not determined from the natural distinction of sex. In these languages, gender is determined by an arbitrary distinction. Names of animate things ( *i. e.* things possessing life ) signifying male sex are generally of the masculine gender, those of animate things signifying female sex, of the feminine gender, and those of animate things, in the case of which a distinction of sex is not made or cannot be made, are of the neuter gender.

103. In the case of inanimate things ( *i. e.* things possessing no life ) there is a fanciful distinction of sex made without any guiding rule or principle. Thus खांब ( a post ), सोदा ( a stick ) are masculine ; खुर्ची ( a chair ), काडी ( a stick ) are feminine ; and घर ( a house ), पुस्तक ( a book ) are neuter.

*N. B.* In the Hindustani and Sindhi languages, there is no neuter gender, the names of inanimate things being considered masculine or feminine according to the

**104.** This distinction of gender in the case of inanimate things is purely grammatical, and is often determined, not by the meaning, but by the form of nouns especially by the ending vowel of a noun. This distinction of Masculine, Feminine and Neuter endings is much regular in Sanskrit, but such is not the case in Marathi.

**105.** In some grammars a fourth gender which is called 'the common gender' ( *सानान्यर्ग* ) is recognised. Nouns which cannot be called Masculine or Feminine are said to be of the common gender. But in Sanskrit as well as in Marathi, Neuter gender is the common gender. A noun which does not denote a thing of the male or female sex, is Neuter. In Marathi, nouns have different endings for genders ; and some of the Marathi verbs take terminations for genders. There are only three endings of nouns, and three kinds of verbal terminations denoting genders, corresponding to the three genders. So there is no place for a fourth gender in Marathi.

**106.** When in Marathi, the gender of a noun cannot be determined by means of the sex, it is determined by the usage of the language, and a particular kind of termination, either Masculine, Feminine or Neuter, is applied to it. Thus the gender of the words *लोक*, *मूल*, *घोर*, &c. cannot be determined by sex. But it is customary to consider *लोक* as Masculine and *मूल* and

पौर as Neuter. But मूल and पौर can be Masculine or Feminine when they denote a boy or a girl. Consequently in Marathi a fourth gender is unnecessary and the Neuter gender is practically the common gender required.

**107.** The genders of inanimate objects can be determined only from a dictionary. However, some rules of ascertaining genders of words by the endings of nouns are laid down here for the use of students.

**108.** To determine genders of animate objects is generally easy. Names of individuals of the male sex are of the Masculine gender ; names of the individuals of the female sex are of the Feminine gender ; and names that signify neither, are of the Neuter gender; as :—  
देव, राजा, घोडा, गाढव, कुत्रा, बकरा are Masculine, देवी, राज्ञी, राणी, घोडी, गाढवी, कुत्री, बकरी, शेळी are Feminine and  
देवत, राज्य, घोडे, गाढव, कुत्रे, बकरे are Neuter.

**109.** The genders of Sanskrit words used in Marathi are generally the same as they are in Sanskrit, or they take the genders of the corresponding Marathi words. It is a general rule in Sanskrit that the words ending in अ are either Masculine or Neuter, and those in आ, ई and ऊ ( long ), are generally Feminine.

**110.** The words that have come from Hindi, Persian, Arabic, or English have retained the genders in their respective languages. Or they take the genders of the corresponding Marathi words.

**111.** The following are the general rules of determining genders of nouns denoting inanimate objects :—

(1) Pure Marathi nouns ending in आ, nouns ending in आ from Hindustani, and Sanskrit nouns originally ending in न् and used in Marathi as ending in आ, are mostly Masculine ; as :—सोटा, बडगा, लोटा, बटाटा, आत्मा, पेशा, बाजा, कारखाना, रोजगामा, दिवा, डाळ्या, तांब्या, लखोटा, नाडा, पत्ता, अणिग, गरिमा, लविमा, पंथा, तर्जुमा, खरिता, &c.

Exceptions :—हवा, रजा, मजा, सजा, दवा, इजा, निशा, &c. are Feminine.

(2) Sanskrit nouns ending in roots in आ, such as गांपा, सोमपा, शंखभा, &c. are Masculine.

(3) Sanskrit nouns ending in long ई such as अवनी, तरुणी, भेरी, रात्री, बापी, राजी, &c. are Feminine, and Marathi nouns ending in short इ and अ which are formed from them, are also Feminine ; as,—रात्र, बोर, पोर, &c.

(4) Marathi words in अ or आ formed from Sanskrit words ending in आ are Feminine ; as,—जिव्हा, जीभ; मुद्रा, मोहोर; माता, माय; दंष्ट्रा, दाढ; यात्रा, जत्रा; &c.

(5) Sanskrit monosyllabic words ending in long ई and long ऊ are Feminine; as,—ही, श्री, धी, भू, &c.

(6) Words in अ formed in Marathi from Sanskrit feminine nouns in इ, ई, उ or ऊ are Feminine; as,—रीत, गत, कूस, कंड, प्रीत, खान, भित, &c.

(7) Sanskrit verbal nouns of action ending in ' ति ' are Feminine ; as,—कृति, गति, स्थिति, रीति, भक्ति, व्यक्ति, प्रीति, सिद्धि, बुद्धि, मति, युति, &c.

(8) Names of inanimate objects ending in ई long are Feminine ; as,—भाकरी, भाजी, पेटी, काठी, बाढी, सरी, होरी, छत्री, गोणी, &c.



*Note.* मोती, मिरि, कुर्पी, पाणी, लोणी, चिचवणी, &c. are exceptions ; there, the final letters are nasalized and the words are considered Neuter.

(9) The Sanskrit words ending in न्न are generally Neuter; as,—नेत्र, वक्त्र, शल, सूत्र, गोत्र (a family), यंत्र, खनित्र, चित्र, मूत्र, पत्र, अल, चरित्र, क्षेत्र, कलत्र, नक्षत्र, &c.

(10) But the word पुत्र, नित्र, (the sun), गोत्र. (a mountain), पौत्र, &c. are Masculine ; and in pure Marathi, the words नेत्र and नित्र are considered to be Masculine.

(11) Verbal nouns formed by adding अन and त are Neuter; as,—गायन, श्रवण, पूरण, भ्रमण, आनयन, स्नान, दान, व्याख्यान, गत (गमन), आचरित, स्थलित, &c.

(12) Verbal nouns ending in य and त्य in Sanskrit are Neuter ; as,—कार्य, कृत्य, &c.

(13) Nouns ending in ई long showing agency are Masculine ; as,—बिगारी, वाटाडी, कामकरी, भांडकरी, &c.

(14) Nouns ending in ए and ऐ are Feminine ; as,—भाते, सवे, विल्हे, सै, तिवै, कटै, &c.

(15) Nouns ending in ओ with the exception of Feminine nouns बायको, बाया, बयो, &c. are Masculine ; as,—दाहो, लाहो, डोहो, लोहो, &c.

(16) Abstract nouns formed by the terminations पण, त्व, य, and those formed by the Vriddhi substitute, are Neuter; as:—मनुष्यपण, कौर्य, शौर्य, धीरत्व, मार्दव, लाघव, गौरव, स्तेर्य, &c. Those formed by the termination पणा are Masculine ; as,—मनुष्यपणा; and those by ई, की, ता, गिरी, are Feminine; as,—लुच्चाई, पाटिलकी, लुबेगिरी, गुरुता, &c.

(17) Double verbal nouns formed by the repetition of roots are Feminine. To such nouns the vowel ई (long) is

generally added ; as,—मारामार,-री ; पळापळ,-ळी ; धराधर,-री, आटपाआटोप, ओढाओढ, जळफळ, गुणगुण, ओढासाण, खटपट, लटपट, उठाठेव, &c.

(18) Words expressive of *excess* formed by repetition, or by the terminations आड, आट, and आण, are Masculine ; as,—सुळसुळाट, रणाण, कडाड, &c.

(19) Nouns of action ending in न or ण are Neuter; as,—वळण, कांडण, पोषण, कदन, भूषण, रंजन, भंजन, भांडण, नैसन, &c.

Exceptions :—गाळण, लोळण, चाळण, नागवण, चढण, सोडवण. गोठण, वीण, वैरण, &c. are Feminine.

(20) Verbal nouns or gerunds ending in 'णी' or 'णूक' are Feminine ; as :—भाजणी, कापणी, करणी, लावणी, ओढणी, चालवणूक, वागणूक, अडणूक, नांदणूक, &c.

(21) Verbal nouns ending in आ are Masculine; as,—डेवा, साडा, भरडा, वैचा, रांधा, हिसका, आंसडा, &c.

(22) Nouns ending in 'णावळ' and denoting the price or fee of some work or service are Feminine ; as,—धणावळ, दळणावळ, शिवणावळ, खाणावळ, लिहिणावळ, &c.

(23) The names of metals are Neuter as,—सोनें, रुपें, तांबें, पितळ, जस्त, शिसें, &c.

*Note.* पितळ (brass) is Feminine also; and पारा (mercury) is Masculine.

(24) Nouns expressive of contempt, ending in कं, कू, कूं, and nouns ending in ई of the same kind are Neuter ; as :—रेडकं, करकूं, रांडकं, ताकं, गायकं, आगकं, कुणीमिरीं, कैबरीं, &c.

(25) Generally all nouns in Marathi ending in nasals are Neuter. गहू is an exception; it is Masculine.

(26) The names of liquids are generally Neuter; as,—तेल, तूप, दूध, ताक, दही, उदक, &c.; but मध (honey) is an exception; it is either Masculine or Feminine.

(27) The gender of minor creatures, birds or insects cannot be ascertained, and hence their names are considered Neuter; as,—पुवड, वायूळ, चिलट, घुंगरूट, बदक, झुरळ, &c.

(28) Some names of large and familiar birds, such as,—गरूड, ससाणा, पायट, &c. and such names as,—सर्प, उंदीर, कांसव, बेदूक, डेंकण, &c. are Masculine; and some names of similar creatures are Feminine; as:—घार, मेना, कीड, घूस, सुसर, घोरपड, गाचीड, &c.

(29) These are the general rules of distinguishing genders of inanimate things. These are not full and perfect, and it is difficult to deduce perfect rules. The usage in different parts where Marathi is spoken differs greatly.

(30) The genders of inanimate objects should be generally determined by local usage or from a dictionary.

112. Several Marathi nouns denoting animate things have queer genders; such as:—कुटुंब and कलत्र meaning wife, are Neuter. दार (wife) as in Sanskrit, is considered as Masculine and is always in the plural. It is also used as a Neuter noun in Marathi; as,—

‘आमंजुनि सत्येनें सर्ग श्रीकृष्णदार जेवविले’ (Masculine).

‘छाळिलें दयाननें परि झालें प्रभुदार काय कातर त’ (Neuter).

113. In like manner, the word कविता ( wife ) is Feminine in sense but Masculine in use. काँहोर (peahen), बटकूर (a female slave) are both Feminine and Neuter. रङ्क (a despicable female) is Neuter.

114. According to Sanskrit the word वस्तु is Neuter and the words क्षपय and स्वप्न are Masculine. But in Marathi the words वस्तु and क्षपय are taken to be Feminine and स्वप्न Neuter. The word मित्र is Masculine in Marathi and Neuter in Sanskrit. The words मूल, पौर, &c. are considered to be of three genders.

115. तपकीर, मांजर, are either Feminine or Neuter, बाग, जागा, समाख are either Masculine or Feminine; and मुंगूस, हुकर are both Masculine and Neuter.

116. The following are the examples of some nouns that have, in poetry, the same gender as they have in Sanskrit :—

- ‘ ऐसा स्वप्न ( m. ) विलोकुनि तो श्रीमान्कर्ण जाहला जागा. ’  
 ‘ वरि सरस भांत नीरस मझाषण मित्र ( n. ) होय फसाचें. ’  
 ‘ सन्मित्राचि ( n. ) न व्यवसर्नी, अन्वखिल मित्र ( n. ) संकटी पडतें. ’  
 ‘ परमात्मा आकाश जसा ( m. ) घटांत, तेवि वसे. ’  
 ‘ सौं ये तेथ पाहावयाति उदरीं ज्याचें तिच्या जन्म ( n. ) नी. ’  
 ‘ माझा क्षपय ( m. ) तुज असे, जें सत्ये सत्य तचि सांग मला. ’

मीरोपंत.

## THE FORMATION OF FEMININE BASES.

117. Feminine nouns are made up from masculine nouns by adding terminations.

118. A termination is a letter or letters added to a word in order to build up a form. Thus the letters ईण added to बुरड in forming बुरडीण are 'a termination'.

119. The following general rules for applying terminations should be observed in the formation of Marathi words. These rules are applicable everywhere.

(1) When a termination beginning with a vowel is to be added to a word, the पररूपसंधी takes place; as,—परभू + ईण = परभीण, घर + ई = घरी; &c.

(2) If the word is of one syllable, the termination is applied directly, without any change; as,—घ-ऊन, जा-ईन, &c.

(3) Terminations beginning with consonants are applied directly to the words; as,—मार + ला = मारला; हाड + पणा = हाडपणा.

(4) The penultimate long ई and long ऊ of nouns ending in अ are made short, or अ is substituted for them before the terminations; as,—बुरड + ईण = बुरडीण or बुरडीण; उंदीर + आस = उंदिरास or उंदरास; &c.

(5) Sometimes the penultimate ई is changed to व and ऊ to व; as,—ताईत, ताईतास, तायतास; देऊळ, देऊळास, देवळास; &c.

N. B. The changes in the penultimate letter of a word are treated fully in a separate chapter.

120. The feminine terminations in Sanskrit are 'आ' and 'ई'. The feminine forms of Sanskrit nouns used in Marathi are generally the same as in Sanskrit. The following are the general rules of forming the feminine forms from Sanskrit masculine nouns.—

(1) The feminine of masculine nouns ending in अ is formed by adding आ; as,—अज, अजा; कोकिल, कोकिला; &c.

(2) Some masculine nouns form their feminine by adding 'ई', as,—नद-नदी, तरुण-तरुणी, गौर-गौरी, पंचम-पंचमी, पुत्र-पुत्री; &c.

(3) Names of animals showing kind and those of human beings showing castes, kinds or races, form their feminine by adding 'ई'; as,—व्याघ्र-व्याघ्री, ब्राह्मण-ब्राह्मणी; गौतम-गौतमी; &c. But if there is a final अ preceded by इ, the feminine is formed by adding 'आ'; as,—क्षत्रिय-क्षत्रिया; &c.

(4) The feminine of nouns and adjectives ending in इ (short) is the same as masculine; as,—पुराणि-पुराणि; &c.

(5) Masculine nouns ending in short उ and adjectives in short उ have the same forms for their feminine; or the feminine is formed by adding 'ई'; as,—बहु-बहु- or बह्वी; साधु-साधु or साध्वी; &c.

(6) The feminine of nouns and adjectives ending in क्, and of those ending in consonants is formed by adding 'ई'; as,—कर्तृ-कर्त्री; विद्वत्-विद्वधी; &c.

N. B. There are various other minor rules and exceptions which it is not necessary to state here.

121. In Marathi, the feminine terminations are **ई** and **इण**. **ई** is the same termination as it is in Sanskrit; and **इण** is formed from **इणी** (**इन् + ई**). the last letters of the feminine forms of nouns in **इन्** in Sanskrit, the penultimate **इ** of which being accented, is lengthened, and the final **ई** dropped; ( vide Ch. I. XXVI ).

122 The feminine of nouns of animals and of human beings denoting relationship, and that of adjectives that are inflected for gender, is formed by adding **ई**; as,—

Mas.	Fem.	Neu.	Mas.	Fem.	Neu.
मुलगा	मुलगी	मुलगें	घोडा	घोडी	घोडें
पोरगा	पोरगी	पोरगें	कोल्हा	कोल्ही	कोल्हें.
कुत्रा	कुत्री	कुत्रें			

Mas.	Fem.	Mas.	Fem.
चुलता	चुलती	बेडक	बेडकी
भाचा	भाची	आजा	आजी
काका	काकी	मामा	मामी
हरण	हरिणी, हरणी	गोचीड	गोचडी.

Adjectives :—

Mas.	Fem.	Mas.	Fem.
काळा	काळी	बरा	बरी
पांढरा	पांढरी	आंधळा	आंधळी
गोरा	गोरी	शाहाणा	शाहाणी.

123. The feminine of family names and of nouns expressing castes or professions, is made up by adding **ईण**; as :—

Mas.	Fem.	Mas.	Fem.
अमीन	अमिनीण	माहुन	माहुनीण
बकील	बकिलीण	शाहीर, शाईर	शाहरीण, शाइरीण, शायरीण
मास्तर	मास्त्रीण	गवळी	गवळीण (in use, गवळण)
फकीर	फकिरीण	गाडगीळ	गाडगिळीण
पंतोजी	पंतोजीण	जोशी	जोशीण
सुतार	सुनारीण	देशपांड्या	देशपांडीण
रजपूत	रजपुतीण	शेट्या	शेटीण
भट	भटीण		
अहीर	अहिरीण, अहीरीण		

*N. B.* Adding आ or ई or any other termination beginning with a vowel means dropping the original final vowel and then adding आ or ई; or changing the original final vowel into आ, ई, &c. as the case may be. In Marathi, when any termination is to be added, the परकपसंधी takes place; or the termination is added by dropping the final vowel, or changing that vowel into one with which the termination begins.

124. In Marathi, adjectives, when they change for genders, form their masculine in आ, their feminine in ई and their neuter in ऐ. So also nouns denoting animate things form their respective genders in आ, ई and ऐ; as :—

पांढरा <i>m.</i>	पांढरी <i>f.</i>	पांढरें <i>n.</i>
चोडा <i>m.</i>	चोडी <i>f.</i>	चोडें <i>n.</i>
काळा <i>m.</i>	काळी <i>f.</i>	काळें <i>n. &amp;c.</i>

125. It is, therefore, clear that the original or root words in these cases are पांढर, चोड and काळ respectively. But these root words are never used as they



originally are; and their masculine forms are considered to be the original forms ; as पांडरा, चोडा, काळा; &c. These original forms are found in compound words, such as पांडरपेठे, चोडपुढ्या, काळमांजर; &c. and students should remember, that the forms ending in अर are not the original, but the masculine forms.

*N B* The origin of the ending आ of masculine nouns and adjectives is the Sanskrit suffix क ( vide Chapter I. XXXI. )

126. Some nouns have different words for masculine and feminine ; such as :--

Mas.	Fem.	Mas.	Fem.
पुरुष	स्त्री, बायको	पिता	माता
नवरा	बायको	साहेब	मडम, साहेबा
दीर	जाऊ	मोर	लांडोर
माऊ	{ बहीण [wife] { भावजय (brother's	पाडा	पाडी, पारडी
बाप	आई	नर	मादी
खोड	कालवड	बोका	भाटी, मांजरी
बेल	गाय	वाघ्या	<del>मुरळी</del>
एडका	मेंढी	उंट	सांड
बोकड	शेळी, शेरडी	रेडा	म्हैस
काळवीट	हरिणी	सासरा	सासू
वडील	मातोथ्री	राजा	राणी.

127. A noun denoting a kind of animal, in the neuter gender, often expresses the whole kind or class ; as.—गोडें, कुत्रें, माणूस; &c. Here, गोडें means the whole of the horse kind ; माणूस means the whole of mankind ; &c.

*Ex.*—‘आज रस्त्यांत कुत्रें सुद्धां दिसत नाही.’

‘त्या डोंगरांत गोडें माणूस कांहीं मिळणार नाही.’

## CHAPTER VII.

### CASE.

128. Case is the form given to a substantive to show the relation, in which it stands to the verb or some other word in the sentence. This relation of the case is called the कारक in Marathi. As in the examples, 'सूर्य उगवला,' 'तो हरीस बालावितो,' 'रामा मुंबईहून आला,' 'चाकरास पगार दे,' the relation of several nouns to their respective verbs is called the कारक; and the forms 'सूर्य,' 'तो,' 'हरीस,' 'रामा,' 'मुंबईहून,' 'चाकरास,' 'पगार,' &c., are Cases, or forms of cases.

129. Generally, the relation expressed by a Case is with the verb; but it is often with other words in the sentence. As for example, in the sentences 'तो मनानें भोकळा आहे,' and 'हरी उंचीनें डेंगणा आहे,' the words मनानें and उंचीनें bear relation with the adjectives डेंगणा and भोकळा.

130. The word विभक्ती is formed from the Sanskrit root भेज् with वि, meaning to separate; and विभक्ती means any grammatical form that can be separated or distinguished from any other form. So all the forms of nouns, adjectives, pronouns and verbs are so many different Cases or विभक्ती. But in grammar, the word विभक्ती is generally applied to forms of substantives. For the sake of convenience, we shall call the forms of substan-

tives as Nominal cases **नामांश्चा विभक्ती**, and those of verbs as Verbal cases **आख्यात-विभक्ती**.

131. The form of a case should always be *final*; i. e., it should not be possible to make up any other forms by adding any more terminations to it. Thus the forms **रामास**, **इतीने**, **मुंबईहून**; &c. are *final*, because, no other forms are possible from them. But **रामाचा** is not a Case, because the forms **रामाच्याने**, **रामाच्या**, &c. can be made up from it, and so there is no finality in that form.

132. The forms of Cases are made up by adding terminations to them.

133. In adding a termination the original form of the noun generally undergoes various modifications. This modified form of the original noun is called its **सामान्धरूप**, i. e. Nominal base or Oblique form.

134. The change that a substantive undergoes before a Case-termination, is called the '**विभक्तिकार्य**;' and the form thus obtained is called the **सामान्धरूप** (Nominal base). Thus, in the words **घोड्या-स**, **कोर्सिबिरी-स**, **कडलां-वर**, **गव्हां-चीं**, **भुधे-मुळे**, &c., the forms **घोड्या-**, **कोर्सिबिरी-**, **कडलां-**, **गव्हां-**, **भुधे-**, &c. are nominal bases (**सामान्धरूपे**).

135. If we examine the Case-forms of different nouns, it will be seen that some nouns undergo no change at all; such as, **बाबा**, **बाबास** dat. sing., **बाबांस** dat. pl. Here there is no change excepting that in the plural an Anuswar is simply added to the singular base. Some nouns are changed in the plural only; as,—**बही**,

**नदीय, नद्यांस.** Some nouns are changed in both the numbers ; as,—**साख-साखेस, साखांस.** Some nouns are changed optionally, and some have got various forms ; such as,—**सुकाणू-सुकाणूस, सुकाणास, सुकाण्वास, सुकाणवास ; पितृ-पितृस, पितृवांस, पितृवास, पितृंस ; &c.**

**136.** This change generally takes place in the last syllable or the penultimate syllable of a word, or in both ; as,—**घोडा, घोडेवास, विहीर, विहिरीस, &c.** And nouns take different forms according to their ending vowels ; as,—**विहीर, विहिरीस ; दीका, दीकेस ; गारी गाद्यांस ; साख, साखेने ; &c.**

**137.** Now, what is this **सामान्यरूप** or oblique form, and why does a noun undergo a certain modification before it becomes fit to receive a termination ; and what is the signification of it ?

**138.** It is already shown that every word in Marathi has its accent, and it lies generally on the penultimate syllable of it (vide Ch. I. XXI). And when the original penultimate becomes final, the accent lies on it (vide Ch. I. XXVI). The accented syllable must have a long vowel ; and when the penultimate is accented, the final vowel is generally a silent अ.

**139.** In adding a termination, we always wish, that it should be distinctly heard ; and for this purpose the last syllable must be accented. So, if it is not accented, the accent on the penultimate syllable is shifted to the last one, and it becomes accented ; and the vowel of the penultimate syllable is shortened, as it is no longer accented ; thus,—**कोशिंबीर, कोशिंबीरीस, गवळ, गवळने, &c.**

140. When the last syllable is accented. its vowel, if short, is lengthened; as,—वाप, वापास; and if it is already long, it is still more strengthened in many places; as,—घोडा, घोड्याने, विद्यार्थी, विद्याभ्यासा, &c.

141. This is the reason why nouns undergo this modification, called the सामान्यरूप. But how is this form obtained, and what is the signification of it ?

142. Now, let us see how we, at present day, join certain words expressive of relation, such as,—जवळ, पार्शी, &c. with a noun. We say 'त्यांच्या-जवळ' or 'त्यांच्या-पार्शी;' that is, we put the noun in the genitive case. Thus, 'त्यांच्या-जवळ' or त्यांच्या-पार्शी is convertible to 'त्यांज-जवळ or त्यांज-पार्शी,' in which 'त्यांज' is the सामान्यरूप or oblique form of ते. In this manner, we can apply almost all case-terminations and शब्दयोगी (post-positions) to the genitive of any word; as,—'राजाच्याने काय करवतें,' 'वैद्याच्याकडून औषध आण,' 'हरीच्यामध्ये किंवा हरीच्यांत कांहीं पाणी नाही;' &c.

143. It appears, therefore, that this oblique form is the form of the genitive case. In Prakrits and even in Pali, the genitive form is made the base of some cases, and the case-terminations are added on to it. Thus in Pali and Prakrits, 'मनं' is the acc. sing., 'ममाई' instr. sing., 'ममासो,' 'ममाहि,' abl. sing., and 'ममस्मि,' loc. sing.

144. Every where in the history of our languages the terminations in some cases come to have an independent sense, and they are detached from the original base and are used like ordinary post-positions. Thus,

before the locative termination 'म्' was appended to 'मम' it must have acquired some such sense as 'in the interior,' and the whole expression 'ममदि' might mean 'in the interior of me.'

145. In the Apabhransha dialect, some of the post-positions which have become terminations in the vernaculars, are used with genitive of nouns. Thus,—“हउं ते-उजं तउ-केहिं पिअ तहं पुण अन्नह-रेसि;” ‘I pine for thee, O beloved, but thou for another.’ Here we have the post-positions केहिं and रेसि having the sense of ‘for’ used with the genitive forms तउ and अन्नह.

146. If we examine the oblique forms in Marathi, we shall find that they are derived from the Prakrit and Apabhransha genitive forms. The forms in अ sing., and अ pl. that the masculine nouns in अ or अर take, are derived from Apabhransha ह sing. and हं or अं in the plural; or from Prakrit स and ण. Thus हत्यह=हत्यअ (the aspirate being lost.)=हता, the singular base; and हत्यहं=हत्यअं=हतां-, the plural base.

Then again, कवि+ह=कवि+अ; here, the penultimate इ is lengthened and ‘अ’ goes out; and we have कवी in the sing.; and कवी+हं=कवी+अं=कवीं in the plural.

So also श्वश्रु+ह=सस्त्रु+ह=सास्त्रु+अ=सास्त्रु; and सस्त्रुणं=सास्त्रुअं=सास्त्रुं; सास्त्रु has got another form; सस्त्रु+ह=सास्त्रु+इ=सासव+इ=सासव or सासवे in the singular, and सस्त्रु+णं=सस्त्रुव+अं=सासवां or सासवा in the plural; जिब्बाह=जिबे; जिब्बाणं=जिभाअं=जिभां, &c. When the oblique forms of principal nouns were made up in this way,

those of similar nouns were made by analogy ; and some forms were made up by the mixture of two or more different processes.

147. The reason why, of all the forms, those of the genitive were used for this purpose, is this. When a language is in its early stage of construction, the case-forms are made up by joining words together. Now suppose, we have to join 'देव' (a shining being) and ई (meaning this or here). Then to bring out the meaning of 'this or here of the shining being' we must join two words by a word meaning 'of'. But, as we have a form denoting the word 'देव' together with 'of', the course is clear. So we form the genitive of 'देव' and then we add ई; the old oblique form must be देवह् which afterwards became देव; and देहीं means 'in the place of shining being ;' i. e. 'in a shining being.'

148. This is clearly the origin of the oblique form or सामान्यरूप of nouns. The सामान्यरूप is so called because the form is General or common (सामान्य) to all cases.

149. The सामान्यरूप is necessary before terminations that begin with consonants, and not before those that begin with vowels. The reason is, that the vowel terminations are old terminations directly formed from Sanskrit case-terminations; and consonantal terminations are generally terminations formed through the medium of Prakrit, by joining together post-positions and terminations. So the latter require the form of the genitive before they are added to nouns.

NOTE. Cases are formed from all kinds of substantives. But the cases of nouns are treated in this chapter, the cases

of pronouns and adjectives being treated in their respective chapters.

**150.** Marathi nouns have the following eight cases :—

Nominative	( प्रथमा )
Accusative	( द्वितीया )
Instrumental	( तृतीया )
Dative	( चतुर्थी )
Ablative	( पंचमी )
Genitive	( षष्ठी )
Locative	( सप्तमी )
Vocative	( संबोधन )

**151.** Different nouns take different forms of सामान्यरूप according to their ending vowels. In forming the सामान्यरूप, the ending vowel generally, and sometimes also the penultimate vowel ( *i. e.* the vowel in the penultimate syllable ) are changed. One class of nouns forms their सामान्यरूप in one way and another class forms it in another way. Thus there are seven different ways of forming the सामान्यरूप, each being called a Variety ( गण ). These seven varieties can be enumerated as follows :—

(1) **First variety.**—In which the सामान्यरूप ends in आ ; as,—बाप, बापाचा. It is called बापाचा गण, because the principal word is बाप.

(2) **Second variety.**—The सामान्यरूप ends in आ, but before अ there is a conjunct consonant ending in ब ; as,—बोडा-बोड्या. This variety is called बोड्याचा गण.



(3) Third variety.—The सामान्यरूप ends in अ, but before अ there is a conjunct consonant ending in व; as,—गवू-गवूस. This variety is called गवूचा गण.

(4) Fourth variety.—The सामान्यरूप ends in ई long; as,—कवी-कवीस. This is called कवीचा गण.

(5) Fifth variety.—The सामान्यरूप ends in ऊ long; as,—गधू-गधूस. This is called गधूचा गण.

(6) Sixth variety.—The सामान्यरूप ends in ए long; as,—गता-गतेस. This is called गताचा गण.

(7) seventh variety.—The सामान्यरूप ends in ओ; as,—गायको-गायकोस. This is called गायकोचा गण.

N. B. (1) As the सामान्यरूप in the first three varieties ends in अ, those three can be taken as one variety. But as the last syllable in each case differs considerably from that in the other two, they are taken up separately for the sake of convenience.

(2) These varieties simply refer to the base in the singular number, the formation of the plural base being explained in the chapter on 'Number.'

(3) The formation of the base of proper nouns differs considerably from that of the base of common nouns. It is therefore treated separately.

### The first Variety.—बापाचा गण.

153. In this variety, the base ends in आ; as,—बाप. बापानें; खांव, खांवास; दारा, दाराला; चमचा, चमचाला &c. The following nouns form their base according to this variety.

(1) All masculine and neuter nouns ending in अ; they change their ending अ to आ. Such as,—बाप m.,

वाच *m.*, खांब *m.*, सुतार *m.*, पिंपळ *m.*, घर *n.*, शेण *n.*, पाप *n.*, धन *n.*, &c.

(a) Sometimes in poetry, these nouns form their सामान्यरूप in ए; for example;—

‘तथ गणेशीं उपमा उपडे । भेहेशीं वाच खुडे,  
मुळेशीं अज्ञान खुडे । चौहोंकडेची आनंदू.’

एकनाथ.

‘तन्-तन-धनेशीं अनन्य । स्वामी तुज आलों शरण.’

श्रीधर.

(b) Pronouns and adjectives form their सामान्यरूप in this way optionally. Such as,—त्यानें, तेणें; यांनें, यणें; ज्या-  
नें, जणें; चांगल्या or चांगले माणसानें; &c.

(c) It appears that the original form of सामान्यरूप of nouns ending in अ and आ, and of pronouns, was ए, and it is still retained in the Chitpawani dialect; as,—बोडेवर, स्थेचा, तेवर; &c.; and in the Gourese and Malwani dialects we have वाडयेक (sing.), दोडयांक (pl.); साडयेक, साडयांक; &c.

(d) In the old Marathi inscriptions we find such forms; as,—वेच्या, (व्याच्या), तेहाचा, (व्याचा); &c.

(e) Exception:—When the simple letters of the alphabet are used to represent persons and things, they form their सामान्यरूप in अ; as,—‘कला कान्हा रे’, ‘अनें बला पांच रुपय दिले;’ &c.

(2) Some masculine nouns ending in आ that retain their आ in the formation of the base are declined in this way; they are:—

(a) Names of respect, such as,—दादा, बाबा, अप्पा, तात्या, अण्णा, आबा, नाना; &c. as well as those formed

by adding वा. such as,—सजिवा, हरवा, पंजोवा, आजोवा, काकोवा, रावोवा, भायतोवा, होववा; &c.

(b) Two nouns of relationship, viz., काका and मामा. Other nouns of relationship ending in आ, such as,—बुलता, नेट्टा, आज्ञा, &c. belong to the second variety.

(c) Nouns ending in आ and having च or ज before आ; as,—बमचा, राजा, माचा, आज्ञा, कुंचा, भाचा. &c.

*N. B.* The च or ज in the last syllable of these nouns which is pronounced as दन्त-तालव्य in the original, is pronounced as तालव्य when the base is formed.

(d) Nouns ending in आ and having स before आ. Here स is changed to श in forming the base; as,—ससा-बसास; कांता-कांशास; आरसा-आरशास, पैसा-पैशास, &c.

*N. B.* The forms of nouns in (c) and (d) are sometimes made up by adding य, as.—राड्यास, सड्यास, &c. But these forms are not pronounced as राड्यास, सड्यास. &c. The च or ज in (c) is pronounced as a palatal च or ज and the स in (d) is simply changed to श. Therefore it is better to write them as,—राजास. सशास. &c.

(e) Future participles,—करणार, करणारा, &c.

(f) Abstract nouns ending in णा *m.* and also in च *n.* as,—भलेपण, भलेपणा, &c.

(g) Masculine nouns ending in आ, that have got च before the ending आ; as,—तांगड्या, वाटाड्या, जाट्या, &c.

(3) Some masculine and neuter nouns ending in ऊ form their सामान्यरूप in this way. They are:—

(a) पुंडू *m.* forms its सामान्यरूप in this way necessarily; and तडू, भडू, परभू, and वांटसरू, all masculine

form it optionally ; the other forms being made up like the fifth variety ( i. e. as साधू ).

( b ) The following neuter nouns form their सामान्य-रूप in this way necessarily :—करतू, गुकं, डुंगकं, निवू, परतू, मांजकं, मेडकं, म्हसकं, रतातू, रांडकं, लैंककं, वाघकं, बांसकं, धिंगकं, शेरतू, &c.

( c ) The nouns पाचेकं, फालेदू and सुकाणू, all neuter, form their सामान्यरूप in this way optionally, the other form being made up like the fifth variety.

N. B. सुकाणू is also declined like the third variety. So सुकाणू has got the following oblique forms:—सुकाणा-, सुकाणू-, सुकाण्वा- and सुकाणवा—.

### The Second Variety ( चोडवाचा गण ).

153. In this variety, the सामान्यरूप ends in आ ; but there is a conjunct consonant ending in य् before आ; as:—घोडा, घोड्या-; गडी, गड्या-, &c. Nouns that are declined according to this class, are as follows :—

(1) All masculine nouns ending in आ that do not belong to the first variety; such as,—घोडा, गोटा, सोटा, चुल-त्ता, मेडणा, वाडा, सरडा, डंचवडा, वरवंदा; &c.

( 2 ) Pure Marathi masculine nouns ending in ई (long); and masculine Sanskrit nouns ending in ई (long), which are in general use in Marathi ; such as,—झळी, सन्वाशी, गोसावी, पुजारी, शेतकरी, वारकरी, बिगारी, गडी, विद्यार्थी, माधुकरी, वाढपी, न्हावी, तेली, वाणी, तांबोळी, धोबी, शिंपी, गोंधळी, साळी, रंगारी; &c.

Exception.—The nouns हत्ती, पंतोजी, जुनशी, काजी, मशालजी (मशाल-ची,-शी), काची, मोची, फिर्वादी, बादी, प्रतिवादी

मोलवी, नगारजी, असाही and पाजी are declined like the fourth variety.

( 3 ) All neuter nouns ending in इ and ई; such as,—  
पाणीं, लोणीं, चिचवणीं, गुळवणीं, गुळीं, गुणीं, मिर्रीं, मोसीं, नाणें,  
सोनें, केळें, पाळें, &c.

(4) बीं neuter, meaning seeds, becomes बिंवा-.

(5) Verbal nouns in णें, such as,—करणें, बोलणें, चाल-  
णें, लिहिणें, बसणें, &c. are also declined accordingly.

N. B. In poetry वा is written as इवा or ईवा; as घोडिवा-  
स, मोतियांचें, गडीयांनीं, &c. These forms appear to be the origi-  
nal forms, घोडवास &c. being afterwards made up by hasty  
pronunciation.

### The Third Variety ( गव्हाचा गण ).

154. In this variety also the सामान्यरूप is formed  
in आ; but there is before आ a conjunct consonant with व्  
as its final; as,—गव्हा-(ह,वा-) बिंवा-मुकाव्वा; &c. Nouns  
declined according to this variety are as follows :—

( 1 ) Some masculine nouns ending in ऊ ( long )  
that form their सामान्यरूप in this way necessarily ;  
as,—गहू\*, नावू ( as a common noun ), पू, ऊ, लावू, बिंदू,  
सावू, विस्तू, गू, &c.

N. B. नावू as a proper noun is declined as नावूस-नावूस.

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\* This is the only masculine noun in Marathi that has  
got an anuswar at the end of it. The Sanskrit word is गोधूम  
which becomes गोहू in Prakrit. This nasal may now be  
dropped for the sake of uniformity.

(2) Some masculine nouns ending in ऊ ( long ) that are declined in this way optionally, such as,—नाक, पणतु, चादू, कादू, भाऊ, वेकू, &c. The other forms are made up according to the Fifth variety ; as,—वेकूस, वेकूवास, नाकूस, नाकूवास, &c.

*N. B.* भाऊ, denoting relationship is declined as भावास, and when it is used as a term of respect, it is declined according to the fourth variety; as,—भाऊस, रामभाऊला, हरीभाऊनें, &c.

(3) Some neuter nouns in ऊं (long), such as,—अच्छं, उठाणूं, बाळकडूं, केंकूं, कचूं, गळूं, जूं, तारूं, राजाळूं, &c. change their ऊं necessarily to वा; as,—कुंवास, गळूवास, तारूवास, &c.

(4) Some neuter nouns in ऊं that change their final ऊं to वा optionally; as,—सुकाणूं, जिवाणूं, &c.

*N. B.* (a) These optional forms, such as लाडूस, लाडूवास, &c are obtained on account of the optional addition of the suffix क in Sanskrit. The base of लाडू formed from लडू is लाडूस; but that of लाडू formed from लडूक is लाडूवास. All the optional oblique forms are to be explained in this way ( vide Ch. I. XXXIV and XXXV ).

(b) When there is a consonant before वा, this syllable ( वा ) is either added to it, or is written separately; as,—लाडूवास, लाडूवास; सुकाणवास, सुकाणवास; विंशवानें, विंशवानें. But when the word consists of one syllable, the वा is written separately, as,—रुवास, पुवास, &c. The original forms appear to have a full pre-penultimate syllable, as लाडूवास, &c.; the other forms having obtained by hasty pronunciation.

### The Fourth Variety ( कवीचा गण ).

155. The ending vowel of the base in this variety is ई ( long ). Nouns that come under this variety are as follows :—

(1) All Sanskrit nouns ending originally in short *इ*; as,—कवि *m.*; वति *m.*; नति *f.*; अस्थि, वारि, इधि *n.*; रीति *f.* &c.

(2) Sanskrit words in long *ई*, not in common use in Marathi; as,—हस्ती, करी, केसरी, बत्ती, हंडी, नंड़ी, बंड़ी, अत-त्वाची &c. हत्ती and जत्ती the corrupt forms of हस्ती and बत्ती respectively, are also declined similarly.

(3) Words from foreign languages ending in *ई* which are not in common use in Marathi; as,—बाही, प्र-तिवाही, काजी, मोलवी, फिर्याही, असामी, &c. And the Mara-  
thi and foreign words formed by the terminations 'जी' and 'ची'; as,—पंतोजी, मशालजी, काची, मोची, भावोजी, बाबाजी, रावजी, शेडजी, आयतोजी, &c.

(4) All feminine nouns ending in long *ई*; as,—गाडी, घोडी, पेटी, घोंगडी, विटी, त्रिडी, सती, साध्वी, कुमारी, अटवी, श्रीम-  
ती, देवी, सौभाग्यवती, &c.

*Exception.*—स्त्री and बी form their base in two ways ; such as,—स्त्री-स्त्रिये; बी-बिये.

(5) Some feminine nouns in *अ*; as,—म्हण, भेट, वांक, केळ, बोर (a kind of tree), रीत, जात, ओळख, भाकर, गोष्ट, पोर, भित, मूठ, चाळण, पोफळ, कुळंबीण, माळण, धाबळ, चक्रमक, &c.

(a) The base of feminine nouns ending in *अ* is formed in three ways ; some nouns have *ई* at the end of their base, as,—बोर, बोरीस; पोर, पोरीस; भाकर, भाकरीने, &c.; some take *ए*; as,—वेळ, वेळेस, &c.; and some have *ए* or *ई* optionally at the end of their base ; as,—तरवार, तरवारीस, तरवारेस; परात, परातीस, परातेस; &c.

(b) There is much difference about the formation of the base of these nouns. Different bases are formed in

different parts of the country. A list of nouns whose base ends in **इ** is given under the sixth variety. The base of feminine nouns ending in **अ**, other than those enumerated in that list can be formed in **ई**.

(c) The general rule to be observed about these nouns is, that the Sanskrit nouns ending in **इ**, short or long, that change their final to **अ** in Marathi, their penultimate being accentuated ( vide Ch. I. XXI ), form their base in **ई**. The following is a list of some of the nouns of this sort;—

Orig.	M.	Orig.	M.
भित्ति	भित	गोष्टी	गोष्ट
पापिणी	पापीन	पुत्री	पोर
कदली	केळ	मुष्टि	मूठ
गति	गत	पूगफली	पोफळ
चालनी	चाळण	व्याधि	व्याध
ब्राह्मणी	बामीण	भाकरी	भाकर
बदरी	बोर	जाति	जात, &c.

( 6 ) Some feminine nouns in **अ**, that appear to have been derived from original Sanskrit words ending in **इ**, short or long, or that are original Marathi words, fall under this variety; as,—भेट, ओळख, घोरपड, बाभूळ, जांबूळ, चूल, विहीर, खटपट, &c.

( 7 ) Feminine nouns formed by the feminine termination **ईन** take this variety; as,—वाचीन, सिंहीन, ब्राह्मणीन, परनीन, सोनारीन, &c.

( 8 ) The ending **अ** of feminine nouns takes **संसारण** ( i. e. it is changed to **ई** long ), in forming the base; as,—गाय, गार्हस; चोय, चोईस; पोय, पोईस; डोय, डोईस; &c.



*N. B.* These nouns originally end in ई, य being put for ई for the facility of pronunciation. So in the formation of the base the original ई asserts itself ( see Ch. I. XXI ).

( 9 ) Feminine nouns ending in ऐ; as,—तिवै, खै, गै, जिल्है, &c., which are also written as तिवई, जिल्हई, &c., are to be considered as nouns ending in ई ( long ), and declined according to this variety.

( 10 ) The base of feminine nouns ending in इ ( short or long ) is sometimes found in poetry as 'इये,' as,—बुद्धियेस; काशियेलागीं, &c.

### The Fifth Variety ( सधुचा गण ).

**156.** Nouns that come under this variety take ऊ as the final vowel of their base. The following nouns belong to this variety :—

( 1 ) All the original Sanskrit nouns ending in short उ; as,—साधु *m.*, वस्तु *n.* or *f.*, धेनु *f.*, मधु *m.* or *n.*, &c.

( 2 ) Some masculine nouns in ऊ, the base of which ends optionally in 'आ' or ऊ; as,—सहू, भहू, परभू, वाटसरू, &c. [ See 1st variety, rule 3 (a) ].

( 3 ) Some masculine nouns in ऊ (long) that have their base either in 'वा' or 'ऊ'; as,—नाऊ, पणतू, चादू, भाऊ and वेळू [ See 3rd variety, rule (2) ].

( 4 ) All the masculine nouns ending in ऊ long that do not belong to the 1st and 3rd varieties; as,—चाकू, धाकू, डेंकू, &c.

( 5 ) Feminine nouns in ऊ (long); some of these nouns are purely Sanskrit words, and they retain their

final 'ऊ' as,—चमू, भू, भू, चमू, वर, &c.; and several others that are purely Marathi, and that retain their final 'ऊ'; as,—गेरू, कुरकू, साडू, कोळू, पाळू, रोपू, रोळू, दू, तराळू, आळू, मारू, काळू, तंबाळू, अळू, गुडाळू, अळू, &c.

(a) All other feminine nouns ending in ऊ take 'ऊ' or 'ए' optionally; [ see मातेचा गण (8) ].

(6) Neuter nouns ending in ऊं long, that form their base optionally in 'ऊ' or 'आ' as,—पाचेऊं, फाळेऊं, सुकाणू [ see 1st variety rule (3) ].

(7) Some neuter nouns ending in long ऊं, having 'ऊ' or 'वा' as their optional base; as,—वाळकडूं, सुकाणू, जिवाणू, &c. [ see 3rd variety rule (4) ].

(8) Neuter nouns in long ऊं, that retain their 'ऊ'; आगळू, उडाणू, उडाळू, छाळू, माचेऊं, हुंणू, अवाळू, &c.

### The Sixth Variety ( मातेचा गण ).

157. Nouns that fall under this variety have the vowel ए at the end of their base. Nouns that belong to this variety are :—

(1) Sanskrit feminine nouns as,—कथा, सिकता, आपगा, जिह्वा, विद्या, आद्या, प्रशंसा, निंदा, शंका, भाषा, निद्रा, &c.; and feminine nouns in आ that are formed from Sanskrit nouns, as,—माता, दुहिता, सुता, &c.

(2) Feminine nouns in आ that are from foreign languages and that are in common use in Marathi; as,—इजा, मजा, रजा, सजा, हवा, दवा, जमा, जिम्मा, जागा, पागा, &c.

(3) Sanskrit nouns originally ending in आ or ऊ and having changed their final to अ in Marathi, belong to this variety. Some of these nouns are given below :—

Skr.	M.	Skr.	M.
जिह्वा	जीभ	वेळा	वेळ
बुभुक्षा	भूक	शय्या	शेज
लज्जा	लाज	माला	माळ
स्तुषा	सून	भाषा	भाक
जटा	जट	खर्जू	खाज
पाचू	पाच	विद्युत् (विज्जू)	वीज, &c.

(4) Some Marathi feminine nouns ending in अ which are not formed from Sanskrit feminine nouns, but which are considered as feminine in Marathi, take this variety; the principal nouns of them are as follows :--

Skr.	M.	Skr.	M.
शाक (n)	शाक, शाख	काच (m)	काच
लवंग (n)	लवंग	भुज (n)	भूज
उष्मा (m)	ऊब	शाण (m)	साण, सहाण
शपथ (m)	शपथ	बाष्प (m)	बाफ
प्रमात (m)	पहाट	कच्छ (m)	कांस
कट (m)	कड	व्याम (n)	वांब
लघुन (n)	लघुण	लोम (m)	लव
वाट (m)	वाट	सुकाळ, सत्यकाळ (m)	सकाळ
वस्तु (n)	वस्त	कमाय (m)	काब

(5) The following is a list of the most important feminine nouns in अ that form their base according to this variety :—

अकल	आकल	ईर	कल	करप	काब
अटक	आत	ईशान्य	कणीक	कब	कांस
अडक	आब	उणीब	कमर	कस्तर	किंक
अवेळ	ईट	ऊब	कंबड	कांच	किंकर

किळस	चिंच	ढेलच	धाप	फुंक	मेख
कुमक	चिळस	ढेलज	धांव	फूक	मेंग
कुळीक	चीज	तरफ	धार	बाभ	मोहीम
कोईल	चीढ	तलफ	धूर	बाज	मोह
कैद	चीप	तहान	धोप	बीज	मोहोर
खच	चूळ	तक्षीम	नणंद	बूज	मौज
खडाव	चुणूक	ताज	नजर	बेरीज	रकम
खरूज	जट	तान	नमाज	भाज	रयत
खांक	जाग	तांब	नांव	भांग	राख
खांच	जाणीव	तार	नीज	भाष-क	रांग
खाचट	जीम	ताव	नेणीव	भीड	रांड
खाट	झडप	तारीख	नैर्ऋत्य	भीक	रांडमुंड
खांड	झीज	ताज	पश्चिम	भूक	रीष
खारीक	झीण	ताजीम	पत्राज,-द	भूज	रीझ
खाचर	झूम	तालीम	पहार	भंर	रीप
खीज	झूल	तिकूळ	पहांट	भोंबळ	रीफ
खूण	झूर	तिड्डीक	पाच	भोवंड	रेष
खूप	झोंप	तीज	पाव	मजल	रेव
खेप	टांग	तीट	पिंक	मसूर	रेंव
गप्प	टिंच	तूळ	पुनव	मांद	रोंथ
गरज	टीक	तेरीज	पूव	मांदूस	लटक
गंजीफ	टीप	तोफ	पेळव	मात	लव
गार	डांक	थाप	पेंठ	मान	लवंग
गुंज	डाग	थोप	पैज	माय	लाख
गुंफ	डीप	दक्षिण	पोहोंच	माव	लाठ
चटक	ढांक	दरज	फिरंग	माधूक	लांघ
चपळ	ढेंग	दुरव	फौज	माळ	लाज

लाथ	वाफ	वेळ	शिप	सकाळ	साहाण
लाळ	वायव्य	शकल	शीर	सडक	सीब
लीख	वाव	शपथ	शीळ	सदर	सीम
वस्त	बिलायत	शाक, -ख	शीव	साखर	सूज
बहाण	विंच	शाळ, साळ	शींव	समीध	सून
बळव	बीज	शिऊळ	शेंग	सांज	सोंड
वेळविंच	बीट	शिवळ	शेज	सांड	हाक
बाट	बीळ	शिनळ	शेप	साण	हाव
बांक्ष	बेंग	शिंक	शेस	साद	डुरूप

NOTE. Some of these nouns are considered to be of different genders in different provinces, such as,—लांच, जिन्नस, मध, डुरूप ( masculine ), कस्तर, खाचर ( neuter ), &c. They are declined according to this variety when they are feminine. When they are not so, they are declined like other corresponding nouns.

(6) Feminine nouns ending in अ that have their base in ए or ई optionally; they are :—

(a) Nouns ending in 'णूक,' such as,—वागणूक, वागणूकेस, वागणूकीस; जाचणूक, जाचणूकेस, जाचणूकीस; मिरवणूक, मिरवणूकेस, मिरवणूकीस; &c.

(b) Feminine nouns ending in अ, that are purely Marathi, or of foreign or doubtful origin :—सरवार, सुरवार, धमक, टकमक, तसवीर, तसरीफ, एरजार, अखवार, कबरे, उचडीक, कोरडीक, भरताड, खसखस, डुरमूज, खुरमीस, पुरणीस, तजवीज, सोबरीक, बंदूक, सेंदूक, परात, बरात, विजार, हजार, बखार, बखर, खबर, कटार, आगळीक, घाल, ढाल, पखाल, अहवाल, ईद, कसर, चार, चौर, लखण, वीण, ढांक, नय, दांच, मध, लालूच, सांव, &c.

( 7 ) The base of ' धू ' *f.* is ' धुवे—.'

( 8 ) Many feminine nouns in long ' ऊ ' have their base ending in ' अवे ' or वे, or they retain their ऊ optionally. They are :—ऊ, सू, जऊ, डुरू, चिरू, सासू, जाऊ, बाऊ, दाऊ, ताऊ, पेऊ, बाजू, दाऊ, &c. The base of these nouns is formed in three ways; as,—सासू-सासवे-सास्वे; दाऊ-दाऊवे-दाऊवे, &c. The base of ऊ, जाऊ and सू is made up only in two ways; as,—ऊस, उवेस, जाऊस, जावेस and सूस, सुवेस. The oblique forms of ' पिसू ' are पिसू, पिसे, पिसवे, पिस्वे.

NOTE. The optional forms of these nouns are due to the optional addition of the suffix क as stated before.

( 9 ) Feminine nouns ending in ए ; as :—विल्हे, सवे, &c.

### The Seventh Variety ( बायकोचा गण ).

158. The final vowel of the base of the nouns of this variety is ' ओ. '

(1) All nouns ending in ओ belong to this variety; as :—बायको *f.*, दाहो *m.*, लाहो *m.*, लोहो *n.*, डोहो *m.*, ढंबो *f.*, तादको *f.* &c.

### The base of proper nouns.

159. The formation of the base of proper nouns differs a little from that of common nouns. The rules to be observed with regard to the proper nouns are :—

( 1 ) The ending vowel of nouns signifying persons, if short, is made long; and if the vowel is long it remains as it is; as :—राम, रामा; हरी, हरी, नरसू, नरसू ; गंगा, गंगा, &c.

(2) The base of feminine nouns ending in आ that are derived from Sanskrit and are of common occurrence in Marathi, ends in both 'आ' or 'ए' as,—रमा, रमास, रमेस; यशोदा, यशोदास, यशोदेस, सीता, सीतास, सीतेस; नर्मदा, नर्मदास-नर्मदेस; &c.

(3) But the nouns of this class that are not commonly used in Marathi change their final 'आ' to 'ए' only; as,—चंद्रकला-चंद्रकलेस, गिरिजा-गिरिजेस, रत्नप्रभा-रत्नप्रभेस, शकुंतला-शकुंतलेस, मेनका-मेनकेस, &c.

(4) Some feminine nouns ending in ई or ऊ are formed from feminine nouns ending in 'आ' in Marathi, as,—गंगी, गंगू गंगा; दुर्गी-दुगा; मयी-मयू, and their base is formed according to their corresponding nouns. These nouns may be considered to be different from their original forms ending in आ.

(5) The geographical names of places, countries, mountains, rivers, towns, &c. are declined like their corresponding common nouns; such as,—Mas.—कर्नाटक-कर्नाटकास; सातारा-साताऱ्यास; सद्याद्री-सद्याद्रीस; &c. Fem.—लंका-लंकेस; काशी-काशीस; पनवेल-पनवेलीस; &c. Neut.—सोलापूर-सोलापुरास; पुणे-पुण्यास; कारलें-कारल्यास; &c.

### Recapitulation.

160. The formation of the nominal base of common nouns in Marathi may be summarised as follows :—

(a) Nouns ending in अ —

Masculine—according to first variety.

Feminine—(1) according to fourth variety, necessarily [ see Sec. 153 (5) ].

(2) according to sixth variety, necessarily [ see Sec. 157 (3), (4) and (5) ].

(3) optionally, according to fourth and sixth [ see Sec. 157 6) ].

Neuter—according to first variety.

(b) Nouns ending in आ—

Masculine—(1) according to first variety [ see Sec. 152 (2) ].

(2) according to second variety [ see Sec. 153 1) ].

Feminine—according to sixth variety.

Neuter—there are no neuter nouns in आ.

(c) Nouns ending in इ ( short )—

Masculine, feminine and neuter—according to fourth variety.

(d) Nouns ending in ई ( long )—

Masculine—(1) according to second variety [ see Sec. 153 (2) ].

(2) according to fourth variety [ see Sec. 155 (2) and (3) ].

Feminine—according to fourth variety [ see Sec. 155 4) ] *Exception*.—स्त्री-स्त्रीस-स्त्रियेस; बी-बीस-बियेस.

Neuter ( that is, ending in ई )—according to second variety [ see Sec. 153 (3) ].

(e) Nouns ending in उ ( short )—Masculine, feminine and neuter—according to fifth variety [ see Sec. 156 (1) ].

(f) Nouns ending in ऊ ( long )—



**Masculine**—(1) according to first variety [see Sec. 152 (3 a) ].

(2) according to third variety [see Sec. 154 (1) ].

(3) according to fifth variety [see Sec. 156 (4) ].

(4) according to first or fifth variety, optionally  
[ see Sec. 152 (3a ) and 156 (2) ].

(5) according to third or fifth variety, optionally  
[ see Sec. 154 (2) and 156 (3) ].

**Feminine**—(1) according to fifth variety, necessarily [ see Sec. 156 (5) ].

(2) according to fifth or sixth variety, optionally  
[ see Sec. 157 (8) ].

**Neuter** ( that is, ending in ऋ )—(1) according to first variety, necessarily [ see Sec. 152 (3 b) ].

(2) according to the third variety, necessarily  
[ see Sec. 154 (3) ].

(3) according to fifth variety, necessarily [see Sec. 156 (8) ].

(4) according to first variety, optionally [see Sec. 152 (3 c) and 156 (6) ].

(5) according to first, third or fifth variety [ see Sec. 152 (3 c. N. B.) ].

(6) according to third or fifth variety, optionally  
[ see Sec. 154 (4) and 156 (7) ].

(g) Nouns ending in ण—

**Masculine**—there are no such nouns.

**Feminine**—according to sixth variety [ see Sec. 157 (9) ].

**Neuter** (that is, ending in **ई**)—according to second variety [ see Sec. 153 (3) and (5) ]

(h) Nouns ending in **ऐ**—there are only some feminine nouns of this sort and they are to be considered as ending in **ई**, as, **—तिवै, तिवई, &c.**, and are declined according to fourth variety [ see Sec. 155 (9) ].

(i) Nouns ending in **ओ**—masculine and feminine, according to the seventh variety [ see Sec. 158 (1) ].

There are no neuter nouns in **ओ**.



## CHAPTER VIII.

### ABOUT THE FINAL AND PENULTIMATE LETTERS.

#### 1.—THE FINAL.

**161.** In Sanskrit, the original forms of many substantives end in a short vowel ; but when the substantive is inflected this vowel is lengthened, an annuswar or *visarga* coming after it, excepting only in the case of some neuter nouns, such as इधि, अस्थि, &c. It can, therefore, be generally said, that there is no short vowel at the end of a Sanskrit word, when it is actually used in a sentence.

**162.** In Marathi, the vowels इ or उ at the end of a word is always pronounced long. So all words of Sanskrit or of any other origin ending in short इ or उ, should be considered as ending in long ई or ऊ when they are used in Marathi. Such as,—हरी, कवी, रवी, रुची, सुरभी, धेनु, भानू, साधू, मधू, &c.

*N. B.* By virtue of Ch. I., XXII and XXIII, the vowel इ or उ remains at the end of a word when it is accented and lengthened; and when it is not lengthened, it should be changed to a silent अ. So there cannot be a short इ or उ at the end of a Marathi word.

**163.** There are many Sanskrit words that end in consonants in their original or inflected forms. But it is

the general tendency of the Marathi language to write all words as ending in vowels.

**164.** The following rules about the final letters are, therefore, to be observed in using Sanskrit words in Marathi :—

(1) When any Sanskrit word ending in a vowel is used in Marathi, the nominative singular of that word in Sanskrit is to be considered as the original word in Marathi ; the ending anuswar or visarga, if any, being dropped, and the final इ or उ ( short ) being lengthened; as,—रामः, राम; ज्ञानं, ज्ञान; हरिः, हरी; भानुः, भानु; रुचिः, रुची; धेनुः, धेनु; सुरभि, सुरभी; नदी, नदी; बभूः, बभू; माता, माता; पिता, पिता; &c.

(2) In the case of nouns ending in वत्, मत्, वस्, मस्, अन् and इन्, the nominative singular in Sanskrit is to be considered the original word in Marathi, the ending न्, if any, being changed into (a full) न\*; as,—बलवान्, बुद्धिमान्, श्रीमान्, विद्वान्, आत्मा, मेधावी, चंद्रमा, &c.

(3) This rule holds good in the case of nouns in स्; as,—कुत्सिवासा, दुर्वासा, चंद्रमा, &c. But in their case, the Marathi word is also obtained by dropping the final स्; as,—कुत्सिवास, दुर्वास, चंद्रम, नभ, &c.

(4) In the case of all other nouns ending in consonants, the Marathi word is made up by adding (a silent) अ to the final consonant; as,—उपानह, शरद्, &c.

**165.** The final अ of a word in Marathi is pronounced in three ways :—(1) The perfect pronunciation, as it

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\* The अ in this न is, of course, a silent अ.

is pronounced in Sanskrit words; as,—गृह, बुध, घुम, राम, याम, पाम, स्थिर, &c. (2) In pure Marathi words it is not pronounced so perfectly and then it should be called a silent अ; as,—काम, घर, धाम, चाल, हाल, नगर, मगर, विटाळ, किटाळ, &c. (3) The final अ in words from foreign languages is not pronounced at all; as,—सरकार, दरबार, जमीन, वस्ताइ, &c.

166. About the final स, श, च, ज and झ :—(a) स followed by इ ( short or long ) is changed to श as,—असा, अशी; कसा, कशी. Instead of सा, शा is often written; as,—कशाला, अशाला, सशानें, फाशानें, माशास, &c.

NOTE. In the words ससे, मासे, फांसे, &c., स is sometimes pronounced as श; as in सशे, माशे, फांशे, &c.

(b) In pure Marathi words च, ज and झ are pronounced both as palatals ( as in Sanskrit ) and as dento-palatals ( as in Marathi ). And the rules observed with regard to their pronunciation are as follows :—

( 1 ) च, ज, झ, followed by इ or ई or by the semi-vowel य, are pronounced as palatals; as,—चिल्ल, चीत, जिवानुं, क्षिरपणें, त्याच्या, माझ्या, &c.

( 2 ) They are pronounced in both the ways when followed by ए; but when they begin a word they are palatals, and in the body of a word or at the end of it, they are dento-palatals; as,—in चेकाळणें, जेवण, झेलणें (palatals); and, in रजेवर, टांचेरीं, आमचें, माझें, त्याचें, &c. ( dento-palatals ).

( 3 ) The termination 'ज' of passive verbs is palatal; as,—करिजे, पाहिजे, &c.

(4) च, ज, झ followed by any other vowel are dento-palatals; as,—चढाव, चूल, चूक, चाल, चोर, जोर, जुग, चौरंग, &c.

(5) In the Sámānyarūpa of words ending in च, ज, झ, these letters are pronounced as palatals, although they are dento-palatals in the original; as,—चमचा, राजा, dento-palatal; चमचास, राजास, palatals; &c.

*N. B.* The letter छ is not pronounced as a dento-palatal in Marathi as it is rather difficult to pronounce it that way. When the word is changed from Sanskrit to Marathi, it is changed to स, as in कच्छप-कांसव.

167. Pure Marathi words of neuter gender ending in any vowel except अ have the last letters nasalised; as,—सोने, रहीं, मोती, करडू, &c. The words पाणी, लोणी, बिचवणी; &c. are not written with an anuswar on their final letter, because their final letters are nasals; but to follow the general rule, these words should also be written with a nasal. This rule does not hold good in the case of pure Sanskrit words; as,—राधि, वारि, अस्थि; &c.

168. The final Anuswara:—(1) In Marathi there is always an anuswar at the end of a neuter word, ending in any vowel except अ. We also put anuswar on the final of many of the nominal and verbal forms, such as,—हरीने, रामाने, घरी, होतो, करी, जाई, बोळू, &c. There is a class of people who are trying to set aside this anuswar as, they say, it is not properly pronounced.

(2) Now, many of these anuswars are derived from original Sanskrit, and many of them have come to Marathi, through the Prakrits. They cannot, therefore, be so

summarily dealt with. If a certain class of people do not or cannot pronounce the anuswar properly, it is not the fault of the language. If the economy of the language wants it, it should be retained in spite of the inability of certain people to pronounce it properly.

(3) Now the question is, what is the propriety of this final anuswar? Is it put there to serve any useful purpose, or is it simply a hobby of some people, who are said to be very fond of introducing it everywhere in season and out of season.

(4) If we consider the subject without any kind of prejudice, we shall see that the final anuswar at least is not at all useless.

(5) It is the tendency of the Prakrit as well as the vernacular languages to pronounce the penultimate syllable with an accent; and then if there is a final vowel it is dropped, and the original penultimate syllable becomes final. Or, the final vowel is sometimes changed to a silent  $\text{ः}$ .

(6) Now, had this process of the change in the final vowel been continued without any restriction, all words in Marathi, whether masculine, feminine or neuter, would be ending in  $\text{ः}$ . Such a change is, of course, in no way desirable. The speaker wants to make some distinction at least in the case of neuter nouns. This has actually taken place in the case of feminine nouns. There are about 2700 feminine nouns ending in  $\text{ः}$  in Marathi, some of which were originally nouns ending in  $\text{ः}$ ,  $\text{ः}$  or

अ. It is very difficult to classify them according to their oblique form as some of them have that form ending in इ, some in ए and some in both ways. Although these nouns now end in अ, still in forming their base they always resume their original final, and have their base formed accordingly.

(7) In Sanskrit, there is generally an anuswar at the end of the nominative singular of neuter nouns, which is also retained in the Prakrits. And the Sanskrit plural termination is आनि which becomes आई in Prakrit. The final anuswar was therefore natural in the case of neuter nouns, and it was retained there in order to give fixity to the final vowel. It is, therefore, clear that the final anuswar in Marathi words is put there in order to give fixity to the final vowel of words, and so it is very useful.

(8) In the case of some of the verbal forms an anuswar is put in the Prakrits for the same purpose, and it has reached to the vernaculars. This anuswar is very useful for the purpose of distinction; such as, करितो first person singular, करितो third person singular; करी first person singular, करी third person plural; गेलें third person singular ( neuter ), गेले third person plural ( masculine ), and so on.

(9) Now, this tendency, of vernaculars to lose the final vowels, will be marked in the following examples. The Konkani people try to drop ए in हरीने and केलें, and they say 'हरीन्' and 'केलन्' or 'केलान्'; and but for this anunasika, the forms would already have been हरीन्



and केल. The Deshi people do not pronounce the anuswar and the words हरिने and केलें have already been हरिन and केल in their speech. But as it is very difficult to forget the anuswar, they pronounce the final न and ल with a short nasal sound, and the words are written as 'हरिनं केलं' which will be seen from the so called colloquial dramatic language.

(10) That this anuswar is required for the retention of the ending vowel is proved from the fact, that when a termination is to be added to a form with an anuswar at the end of it, that anuswar is dropped, as it is no longer required; as,—धोत्रानीं, धोत्रानीशीं; नी करीं, नी करीन, &c.

(11) This anuswar, therefore, is, as it were, the guard set as a watch upon the final vowels ई, ऊ, ए and ओ, which the economy of the language wants to retain.

## II.—The Penultimate.

169. It is the general rule about the vowel of the penultimate letter in Marathi, that if a word ends in अ, the ई or ऊ of the penultimate is long; as,—मीठ, पीठ, चूल, फूल, कूळ, मूल, भूल, बीट, चीट, रीत, पीर, तारीख, उदीन, कापूर, सपकीर, कजल, देऊळ, कोशिबीर, &c.

170. In Sanskrit, अ is considered short and आ is the long vowel of it. But in Marathi, अ is pronounced short as well as long, just as the vowels इ and उ are; for instance, in the words कागड, गवत, खबर, बखर, जवळ, परत, &c., the अ of the penultimate syllable is a long अ; but when the word is inflected and the ending vowel is

lengthened, the penultimate अ is pronounced short; as,—  
अवृत्तास, कागृत्तास, परत्तुन, जवळ्या, &c.

171. If the ending vowel is long, or if there is a conjunct consonant in the last syllable, or if there is an anuswar on the penultimate syllable, then the penultimate इ or उ is short; and if there is a penultimate अ it is pronounced short; as,—बुली, मुरकुटे, कोशिविरी, समजुती, सोय-  
रिका, गलबते, चिंच, (चिन्च), खुंट (खुण्ट), बंब (बम्ब), मिधा, गुद्धा,  
सक्त, &c.

172. In adding a termination to a word, the ending vowel of the word is lengthened; and then it is necessary to modify the penultimate vowel by shortening it. The penultimate ई and ऊ are especially shortened in this way; as,—तारीख, तारिखेस, तारखेस; उद्दीन, उद्दीनी; कापूर, कापु-  
रास, कापरास; बदीक, बटिकीस, बटकीस; मीठ, मिठास; समजूत,  
समजूतीस, &c.

173. The following are the general rules about this change.—

(1) If a word ends in अ and has a long ई or ऊ as its penultimate vowel, that vowel is made short or is replaced by अ; and if the penultimate consists of a simple ई or ऊ, it is changed to इ or उ respectively; as,—उंदीर-  
उंदिरास-उंदरास, ताईत-ताइतास-तायतास, कऊल-कउलास-कवलास,  
कोशिवीर-कोशिवीरीस-कोशिवरीस, &c.

(2) The penultimate ई or ऊ of a word of two syllables is only made short; as,—मीठ-मिठास, चूल-बुलीस,  
पीठ-पिठास, धूर-धुरास, &c.

(3) The penultimate ई or ऊ of a tri-syllabic word preceded by a conjunct consonant or an aspirate ह is also made short; as,—भक्तीण-भक्तिणी; विहीण-विहिणी; विहीर-विहिरी; बहीण-बहिणी; माहूत-माहुताला; &c.

(4) But when the penultimate ई or ऊ is not preceded by ह or a conjunct consonant, it is shortened, or अ is substituted for it; as,—परीट-परिटास-परदास; लांकूड-लांकूडास-लांकडास; कणीक-कणिकेस-कणकेस; &c.

NOTE. चाळीस, पापीण, गांधीण are exceptions:—their forms being made up according to the rule (3). But चाळीस has चाळशी or चाळिशी.

(5) When a word consists of four or more syllables, and the vowel of the letter preceding the penultimate इ or ऊ, that is, the vowel of the pre-penultimate letter is short, then the penultimate ई or ऊ is made short; as,—परटीण-परटिणी; परभीण-परभिणी; जांचपूक-जांचपुकी; &c. But if the vowel of the pre-penultimate letter is long, the penultimate ई of words of four or more letters is replaced by अ, and a long ऊ becomes short; as,—मराठीण-मराठणी, वुसारीण-वुसारणी; धुमाकूळ-धुमाकुळीस, &c.

174. The following are the examples illustrating these rules:—

(1) Nouns that shorten their penultimate long ई, or change it to अ :—

### आईन (आइनास-आयनास)

आईस	कुईट	बाईल	काईल	ताईत	हिमाईन
कबाईत	शाईर	सुईण	कुईरी	बिछाईत	संभाईत

(2) Nouns that shorten their penultimate change it to अ :—

• उदीम (उदमास-उदिमास)

उडीद्	उंदीर	उंडीण	आडीळ
कणक्कि	कणीस	कथील	कमळीण
कामीण	कांतीण	कांबीट	कावीळ
काळीज	कुपीन	कुसळीण	कुंटीण
तारखि	कोथिबीर	कोशिबीर	खारीक
खोगीर	पापीण	गोचीड	जिलीब
जोखीम	तखील	परटीण *	ताजीम
गांधील	तालीम	तिडीक	तिरीप
बटीक	बहीण *	भरीत	भावीण
भोरीप	रेजीम	रेशीम	लेजीम
शेतीक	सुगरीण		

(3) Nouns that shorten their penultimate उ :—

अंक्र (अंकुरास)

अमसूल	असूड	खजूर	गाडूळ	चाहूर	चिमूट
ताबूद	निगूड	माजूम	वारूळ	विभूत	

(4) Nouns that shorten their penultimate क or change it to व :—

अऊत (अवतास-अउतास)

कऊल	दऊत	देऊळ	पाऊल	पाऊस	बाऊट
बाऊस	बाऊल	राऊळ	शिऊळ	साऊळ.	

(5) Nouns that shorten their penultimate क or change it to अ :—

\* Of these, the penultimate is not changed to अ.

### अंगूळ (अंगुळास-अंगुळास)

इटकूर	काडूक	कापूर	कुडक	कुसरुड	खरुज
खाडूक	धुंगरुड	चुणूक	चेटूक	जाडूळी	जुगूळ
जुलूम	झुडूप	टेंगूळ	ठाकूर	ढेंकूण	ताडूक
ताडूळ	निंबूण	परुस	पुळळ	पेटूल	पेंडूक
बाटूक	बापूस	बाभूळ	बुडूख	बुरुज	बुरुम
बेडूक	बोटूक	बोंडूक	भोरूप	माणूस	मुंगूस
मुळूम	मेडूक	मेकूड	रेडूक	लसूण	लाकूड
लालूच	लेंडूक	वाभूळ	वाळूक	शेंदूर	शेपूट
शेंबूड	साबूण	हडूक	हुकूम		

NOTE. These rules do not hold good in the case of Sanskrit and foreign words used in Marathi. In the case of such words, the penultimate remains unchanged when the word is not in general use; as,—गीत-गीतें, सून-सूनें, मयूर-मयूरास, अमीर-अमीरास, सुनीम-सुनीमानें, &c. But in the case of such words as are very generally used in Marathi, the penultimate is modified, or is retained optionally according to the rules; as,—रीत-रितिस-रीतीस, रूप-रुपास-रुपास, जीव-जिवाला, जामीन-जामिनास, वकील-वकिलास, &c.

175. These rules are generally followed in prose as well as in the poetry and old language. But the following additional changes in the penultimate syllable are found in poetry and old Marathi:—

(1) When a word ends in र, ळ or ल, and is preceded by अ with any consonant except that of the च-class, the penultimate अ is replaced by उ or रु; so, लेकरें, डिकळ, बगळा, धाकला, चांगलें, आपला, become लेकरें, डिकळ, बगळा, धाकला, चांगलें, आपला, &c. Thus,—

‘लेंकुरें उरंड झालीं । तों लक्ष्मी निघोनि गेली,  
 ‘बापुडीं निकेसि लागलीं । कांहीं खाबया निकेना.’  
 ‘निःशेष कामना रहित । ऐसा तो विरुळा संत.’  
 ‘गुण म्हणजे हें हें चांगुलें । हें हें आंगळ, तें तें दूधिलें,  
 ‘थेंगें रीती जीवें कल्पिलें । गुणहोषात्मक.’

(2) When the penultimate syllable contains a letter of the च-class and the word ends in र, ळ or ल, the penultimate अ becomes इ or ई; as,—कुश्चळ, साजरा, गोजरा, कुचर, become कुश्चिळ, साजिरा, गोजिरा, कुचिर, &c. Thus,—

‘जन्म हेंचि अतिकुश्चिळ । नरकपसन.’  
 ‘ऐशिया कुचरि शिष्यासी । उपेक्षितां शेष नाहीं गुरुसी.’  
 ‘पाहा, पाहा, डोळेभरी । मूर्त सांवळी गोजिरी.’

(3) When the final र, ळ or ल is preceded by ह, the अ of ह becomes ओ; as,—मोहरा, मोहोरा; डोहळा डोहोळा; वोहळें, वोहोळें; &c. Thus,—

‘परि ते सरिता मिळणी मागें । वोहोळ ऐसें मानिजे जगें.’  
 ‘सकल सोहळा, जाहलीयावरी । गौरवी निर्धारिं राम सर्वो.’  
 ‘म्हणे सुमित्रा, करुनि कृपा हा पुरवावा डोहोळा.’

(4) When the final र, ळ, or ल is preceded by य, that syllable is changed to इ or ई; such as,—सोयरीक, सोईरीक; पायरी, पाईरी; कायली, काईली; &c. Thus,—

‘मैंद सोईरीक काडीती । फांसे घालून प्राण घेती.’  
 ‘देवदारीं पड्याळा । पाईरीया दीपमाळा.’

(5) When a word ends in a consonant of the ट-  
 class the penultimate अ becomes इ or ई when a letter of  
 the च-class precedes; and it becomes उ or ऊ, when pre-  
 ceded by any other letter. So गोचड, बोजड become

गोपीड, बोजीड; and धाकडा, बाकडा, बापडा, भाखडनें, &c. become धाकुडा, बाकुडा, बापुडा, भाखुडनें, &c.

(6) When there is a penultimate र् (रेफ) that र् becomes रु or रू; so हर्ष, मार्ग, पर्ता, तुर्क, दर्शन, &c. become हरुष(-ख), मारुग, परुता, तुरुक, दरुशन, &c. Thus,—

‘ हरुषे डोले वैकुण्ठपीठ । सुखें नीळकंठ तांडव नाचे. ’

‘ घासवरुषें अनादृष्टी । तेणें संहारे जीवदृष्टी; ’

‘ आपण तुरुक गुरू केला । शिष्य चांडाळ नेळविला. ’

‘ आजि भाग्यें मी सभाग्यपूर्ण । लाधलों तुमचें दरुशन. ’

### III.—Accent.

**176.** Accent is the stress upon some particular syllable of a word. Every Marathi word consisting of more than one syllable has its accent; i. e., a stress is laid on one of its syllables.

**177.** It is a general rule in Marathi, that when there are two or three syllables in a word, the penultimate syllable is accented ( see Ch. I. XXI ).

**178.** When a word consists of more than three syllables, the syllables accented are generally more than one. But the penultimate letter of every Marathi word is generally accented.

**179.** When a word ends in आ or in a long ई or ऊ, the last syllable is accented although the penultimate syllable has a long vowel. In the case of such words, the penultimate letter may have a short vowel; as,—धुरी, धुरी, पुरी, बरी, धुरा, पुरा, विद्, मयू, &c.

*N. B.* In the case of such words, the syllables in which they now end were originally penultimate syllables. They have

become the last syllables, the original finals, which consisted of single vowels, being dropped ( vide-Ch. I. XXVI ).

**180.** The vowel इ or उ of the accented syllable is always long ; and if there is अ or आ in the accented syllable, it is pronounced longer than usual.

**181.** When there is a conjunct consonant at the end of a word, the penultimate syllable may not have a long vowel ; but it is accented, and is pronounced more forcibly ; as,—बद्ध, बद्ध, पुष्ट, पिंड, रुद्र, कुंड, कुष्ट, &c.

**182.** Sometimes both the penultimate as well as the last syllables have got the vowel अ or आ in them, or pre-penultimate and the preceding letter has got a long vowel except अ or आ, or it is prosodially long. In such cases, the accent may fall on more than one syllable, but the principal letter that is accented is the penultimate one.

**183.** In Sanskrit prosody, a vowel when followed by a conjunct is considered a long vowel although it is short, and then it is said to be prosodially long. Thus, in the words निष्ठा, पुत्र and बद्ध, the vowels of the penultimate syllables are to be considered as long vowels.

**184.** In such cases, the accent falls on the syllable that precedes the penultimate one ; as,—विशेषण, कोनाडा, &c. But such words may as well follow the general rule ; as,—विशेषण, कोनाडा, &c.

**185.** Thus it can be clearly seen, that the letters underlined in the following words are accented ; as,—को-



शि॒बीर; तस॒बीर; री॒त; वि॒श्वामि॒त्र; कु॒न्ना; र॒य; सं॒तोष; क॒ऊल; वि॒जा॒र;  
 वि॒भ॒क्ती; पु॒त्र; वि॒शेष॒ण or वि॒शेष॒ण; को॒नाडा or को॒नाडा; सु॒री;  
 मि॒री; पि॒डा; or पी॒डा; स्वा॒तन्त्र्य; नि॒द्याण; वि॒ल॒क्षण or वि॒ल॒क्षण;  
 ज॒गन्नाय or ज॒गन्नाय, &c.

**186.** This accent ( स्वर or स्वराघात ) is intended to enable the speaker to pronounce a word clearly. When any termination is added to a word, it is necessary that it should be distinctly heard; and for this purpose, the last syllable of the word should be strengthened or accented. In order that it should be accented its vowel should be a long vowel; and if it is not so already, it should be made long. This is the necessity of forming the सामान्यरूप or base, or of changing the last syllable before adding any termination.

**187.** If the vowel of the last syllable is short, it is lengthened; and if it is already long it is retained; or, some other suitable change is made in the last syllable in order that it can be pronounced more forcibly or distinctly; as,—बा॒प, बा॒पा-, हरि॒, हरी॒-, घो॒डा, घो॒ड्या-, मा॒ता, मा॒ते-, &c.

**188.** In strengthening the last syllable the accent which genenally falls on the penultimate syllable is shifted to the last one, and the vowel of that syllable is shortened; as,—दे॒ऊळ, दे॒ऊळास, दे॒वळास; को॒शि॒बीर, को॒शि॒बिरी॒स; वि॒हीर, वि॒हिरीस, &c.

**189.** This change, called 'the Sámányarupa,' is necessary not only in the case of nouns, but it is also required to be made in the case of all kinds of words in adding

any termination to them; as,—नीच ( a verb ), निचाला, फीर, फिरतो, तिकडील ( adj. ), तिकडल्यास, करित, करितां, तेथें ( ind. ) देयचा, &c.

190. When the penultimate of a word is आ, ए or ओ, these vowels cannot be shortened when the accent is shifted to the last syllable in forming the *Sámānyarūpa*, as there are not the corresponding short vowels; but though they are not actually shortened, they are pronounced short when they become unaccented. This will be clear from the pronunciation of the following words:—  
रामा + चा = रामाचा; देव + ने = देवाने; चेत + ऐ = चेतें; ओच + स = ओचास; &c.

## CHAPTER IX.

### NUMBER ( वचन ).

191. Number is the variation in the form of a word, which shows whether we are speaking of one thing, or of more than one.

*N. B.* वचन originally means '*speaking*' or '*telling*.' In grammar, it means speaking with reference to the number of the object we are speaking about.

192. There are two numbers in Marathi, the Singular number and the Plural number.

193. The form of a word made to denote one thing or one set of things is called the singular number ( एक-वचन ); as,—मूल, मनुष्य, पांखरुं, फौज, देश, &c.

194. The form of a word, made to denote more than one thing or set of things, is called the plural number ( अनेकवचन or बहुवचन ); as,—मुलें, मनुष्यें, पांखरें, फौजा, बर्ग, देश, &c.

NOTE. In Sanskrit there is a third number called the dual number, meaning two things; this is not recognized in Marathi.

195. In many cases, the plural form of a noun does not differ from the original or singular form; and when it differs, it is formed by some change in the last

letter. The plural terminations are ए in the masculine, आ in the feminine and ई and ऐ in the neuter.

**196.** These terminations are taken from the nominative plural terminations of nouns in Sanskrit. The ए of the masculine is derived from the accusative plural termination in Prakrit, which is ए. The आ of the feminine has its origin in the suffix क. In the case of neuter nouns, ई is derived from the Prakrit आइ which is formed from आनि, the nom. and acc. plural termination of neuter nouns in Sanskrit; and ऐ is simply another form of it obtained by the influence of the suffix क; such as,—मौक्तिकानि, मौक्तिआई, मोतियें, मोट्यें, &c.

**197.** The plural of a noun is formed by some change in the last syllable of the singular form. This change is made according to the gender and the ending vowel of the noun. The following are the rules of forming the plural of nouns :—

(1) All masculine nouns, except those in आ that belong to the second variety, have their singular and plural alike; as,—सुतार, सुतार; तेली, तेली; शब्द, शब्द; &c.

(2) The plural of masculine nouns ending in आ that belong to the second variety is formed by changing आ to ए; and that of proper nouns ending in आ, and the nouns ending in आ coming under the first variety, viz., बापाचा गण, have their singular and plural alike; as,—बाबा, तात्या, रामा, गोविंदा, काका, मामा, अण्णा, &c.

**NOTE.** In the figurative language, the plural of काका, मामा, &c. is formed as, काकें, मामें; as, “हे कोण बाबकोचे मामे। व-

रात हिंडली रिकामे. ” “तुमचे काके नामे कोणी असें करीत होते कां?”  
 “तुमचे बापराहे कधी घोड्यावर बसले होते?” &c.

(3) Nouns as देशपांड्या, वाढाड्या and वाढ्या, having य as their penultimate, form their plural in two ways; as,—देशपांड्ये, देशपांडे, &c. But the latter form is used more generally.

(4) In the case of feminine nouns ending in अ, those that form their base in ए have their plural in आ; as,—वीट, विटा; चिंच, चिंचा; &c.; those that form their base in ई, form their plural in ई; as,—भित, भिंती; रीत, रीती; &c., and those that form their base optionally in ई or ए, form their plurals in both the ways; that is in ई and आ; as,—तरवार, तरवारी-तरवारा; विजार, विजारी-विजारा; परात, परासी-पराता; वागणूक, वागणूकी-वागणूका; &c.

(5) Sanskrit feminine nouns that originally end in short इ and उ have their both forms alike; as,—रुची, रुची; भक्ती, भक्ती; धेनू, धेनू; &c. Nouns ending in इ (short) also form their plural by changing इ to या, just like in the case of nouns ending in ई (long) as,—युक्त्या, भक्त्या, रुच्या, &c. This shows the tendency of the language to lengthen the final इ or उ.

(6) Feminine nouns ending in आ, ए and ऊ (long) are the same in both numbers; as,—माता, विल्हे, चमू, वधू, पाचू, गेरू, &c.

(7) The plurals of nouns such as पाऊ, पात्रू, शेळू, माऊ, &c. are sometimes made as पाद्या, पाचद्या, &c. But they are the plurals of the forms पाव, पाचव, शेळव, माव, &c.; that is, then they are to be considered as ending in अ.

If those words are taken to be पाऊ, माऊ, &c., they will be the same in both numbers.

(8) Some feminine nouns ending in long ऊ form their plural optionally in आ ; as,—साखू-साखू-साखा-साखा; जाऊ-जाऊ-जावा; पिसू-पिसू-पिस्वा-पिसवा; भू-भू-भूया; बाजू-बाजू-बाजवा-बाजवा; &c.

(9) The nouns जळू, दुरू, ऊ, धू, सू, चिरू, &c. are exceptions. They form their plurals by adding आ, the forms being जळवा, जळवा ; दुरवा or दुर्वा, उवा, धुवा; &c.

(10) The plural of feminine nouns ending in ई is formed by changing the final ई to या; as,—नरी, नया; पेटी, पेट्या; वाडी, वाड्या; चौकी, चौक्या; &c.

*Exceptions.*—(a) The feminine nouns ending in ई that are formed from masculine nouns ending in अ or in consonants, are the same in both numbers; as,—

Mas.	F. Sing.	F. Plural.
देव	देवी	देवी
नर	नारी	नारी
सिंह	सिंही	सिंही
श्रमिन्	श्रमिती	श्रमिती

(b) The feminines of masculine nouns that originally end in आ follow the general rule in forming their plurals; as,—काका-काकी, plural काक्या.

(c) Nouns of one syllable ending in ई form their plural by changing ई to इया; and those that have ई alone at the end, replace ई by या; as,—छी, छिया; बी, बिया; बाई, बाया; डोई, डोया; &c.

( d ) The nouns आई, बाई, काकी, नानी, &c. and compound nouns ending in them, when denoting respect, are the same in both numbers ; as, --“ आई असें म्हणाल्या ; ” “ ह्या बाई नव्या दिसतात ; ” “ रमाबाई आज सर्भेत बोलतील. ” &c.

( e ) The Sanskrit nouns सती, साध्वी, भागीरथी, अद्वी, पृथ्वी, and similar other nouns, have their singulars and plurals alike. But the plurals are sometimes formed as,—सत्या, पृथ्व्या, साध्व्या, &c.

( f ) Feminine nouns ending in य change their final य to ई long in the plural ; as,—गाय-गाई ; चोय-चोई ; डोय-डोई ; कोय-कोई ; साय-साई ; संवय-संवई ; &c. ( vide Ch. I. XXX. )

( g ) The plurals of these nouns are also made as—गाबा, डोबा, चोबा, साया, &c. But the former use is more common.

(11) Feminine nouns in ऐ may be considered to be ending in अई, and they then follow the rule (5) ; as,—तिवे-तिवई-तिवया ; &c.

(12) Feminine nouns in ओ change it to आ in the plural ; as,—बायको-बायका ; &c.

(13) Sanskrit neuter nouns in इ-उ (short) are the same in both numbers ; as,—दधि, मधु, दधी, मधू, &c.

(14) Neuter nouns ending in अ form their plural in ऐं ; those in ई in ईं, and those in ई change ई to ऐं in the plural ; as,—कुरण-कुरणें, नाणें-नाणीं, मोर्तीं-मोर्तें, &c.

(15) Of the neuter nouns ending in ऊं, those that form their base in आ have their plural in ऐं ; and those that form their base in वा or ऊं form it in वैं ; as,—करवें, तारवें, उठाणवें, जिवाणवें, &c.

**NOTE.** Neuter nouns ending in कं showing contempt, and formed by the terminations कं, कूँ, ऊँ, कं, &c., and also the nouns लिङ्, निङ्, &c., form their plural by changing the final to ई; as,—गुरू, गुरै; शेरडू, शेरडै; लिङ्, लिङै; &c.

(16) The nouns कुसुं, सुकाणुं, जिवाणुं, &c. have two forms for their plurals; as,—कुसै or कुसवै-त्वं; सुकाणवै-त्वं; जिवाणवै-जिवाणवै; &c.

**198.** These rules of forming the plural of nouns apply to the nominative and partly to the accusative case. The plural of other cases is formed by adding the plural terminations of those cases to the plural base.

**199.** The following are the rules of forming the plural base of nouns :—

(1) Nouns belonging to the first five varieties, (*i. e.* बापाचा गण, घोड्याचा गण, गव्हाचा गण, कवीचा गण and साधूचा गण), form their plural base by putting an anuswar on the final of the singular base; as,—बाप-बापांस, घोड्यांचा, साधूंचीं, कवींचा, &c.

*N. B.* This anuswár of the plural base is derived from the Prakrit and the Apabhraṃsha genitive plural, where the terminations are ई and ञ्.

(2) Feminine nouns ending in long ई are exceptions to this rule. The plural base of these nouns is made up by putting an anuswar on the final of the nominative plural; as,—नदी-नद्या-नद्यांस, &c.

(3) But Sanskrit feminine nouns ending in ई that are rarely used in Marathi, and the nouns आई, काकी, मानी



signifying respect, form their plural base by putting an anuswâr on the final of the singular base; as,—नारींस, साध्वींस, आईंस, &c.

(4) If the nouns आई, बाई, &c. are not used as terms of respect, their plural bases are आयां, बायां, &c.

(5) The plural base of nouns belonging to the last two varieties, ( viz. मातेचा गण and बायकोचा गण ), is formed by putting an anuswâr on the final of the nominative plural of those nouns; as,—मातांस, जिभांस, बायकांस, &c.

200. The nouns मर्जी, स्तुती, कलंक, गती, बुद्धी, उमेड, अंधार, आकाश, काळोख, हवा, काळ, and such others denoting quality, property, nature of things &c., are not used in the plural.

201. Abstract nouns, such as,—चांगलेपणा, महत्त्व, गुरुत्व, धैर्य, गुलामगिरी, &c. have also no plural. But these nouns are used in the plural when different sorts of those qualities are meant; as,—सोनें आणि कथील यांचीं विशिष्टगुरुत्वे—” “ सुनेस, सासू, नणंद, वीर, या सर्वांच्या मज्ज्या राखाच्या लागतात, ” &c.

202. Proper nouns follow the general rules in forming their plurals; but there is generally no occasion to use those nouns in the plural; when the plural of these nouns is to be formed in order to show respect, such terms as,—राव, साहेब, भाऊ, जी, बाई, &c. are added to them; as,—गोविंदराव आले, बाळासाहेब जातील, हरीभाऊ सांगतात, मानरजी म्हणाले, गंगूबाई बोलल्या; &c.

(a) Surnames or family names are used in the plural although used with names of individual single persons; as,—‘ रामा हेचपडि, ’ ‘ हरी भोसले, ’ ‘ विदू नेने, ’ &c.

203. In Marathi the plural forms of proper and common nouns are often used out of respect to denote a single person. This kind of plural is called the plural of respect ( आदरार्थी बहुवचन ); as,—‘यजमान सांगतात;’ ‘गोविं-  
दराव हे हरीचे वडील;’ &c.

204. Some common nouns are only used in the plural; as,—वडील (meaning father), क्लेश, निशा, सुस्वप्ना, हाल, खबाल, खडावा, वन्से,\* आळेपिके, आट्यापाट्या, देवी, कांजण्या, (names of diseases), &c. These are sometimes used in the singular when only one of the collection is meant; as,—निशी, खडाव, &c.

(a) Nouns denoting persons, objects and substances are often used in the Singular, even after adjectives having the sense of plurality, to express a very large or considerable number; in such case, the verb is also used in the singular number; as,—‘तो चमत्कार पाहण्यास हजारों माणूस लोटले;’ ‘त्या सैन्यांत पांच हजार घोडे असेल;’ ‘जंदां गहू चांगला पिकला, पण हरभरा अगदीं बुडाला;’ ‘या गांवांत निदान हजार उंबरा असेल;’ ‘आज दोन वर्षे या प्रांतांत आंबा सुळींच पिकला नाही;’ ‘आजच्या सभेला दोनशें लुर्ची पुरणार नाही;’ &c.

‘भव बुडवी म्हणुनिच तव भजनीं सनकादि जाणता रमला’

मीरसिंह,

NOTE. This use corresponds to the use of the English phrase ‘many a—’, as,—‘Many a man was there;’ &c.

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\* This word is considered to be of the neuter gender although it signifies ‘husband’s sister.’ However, the verb joined to it is generally put in the feminine; as,—‘वन्से आल्या.

## CHAPTER X.

### THE DECLENSION OF NOUNS.

**205.** The forms of cases are made up, in the singular and plural, by adding terminations to the respective bases. The following are the case-terminations :—

Cases.	Singular.	Plural.
Nominative ( प्रथमा )	ओ, ऊ;	ए, आं, ऐ, ई.
Accusative ( द्वितीया )	—	—
Instrumental ( तृतीया )	नें, ऐं, शीं, आं, ईं;	नीं, हीं, ईं, शीं.
Dative ( चतुर्थी )	स, ला, तें;	स, ला, ना, तें.
Ablative ( पंचमी )	ऊन, हून;	ऊन, हून.
Genitive ( षष्ठी )	—	—
Locative ( सप्तमी )	आं, ईं;	आं, ईं.
Vocative ( संबोधन )	—	नो.

**206.** Nouns do not take all these terminations in forming the cases. Some terminations are generally added to all nouns, while some are applied to particular nouns alone. The following characteristics should be remembered regarding the formation and the terminations of respective cases :—

( α ) **Nominative Case** —( 1 ) The original form of a noun is generally considered to be the form of the Nominative singular. The terminations ओ and ऊ

were added to some masculine nouns ending in अ in old Marathi and in poetry; as,—उपाय, उपायो; दिवाकर, दिवाकर, डोह, डोहो; सागर, वेळ, नाथू, वसंतू. The Sanskrit Nominative singular termination is स् or *Visarga*, and the Marathi terminations ओ and ऊ are derived from it through the medium of Prakrit and Apabhraṃsha languages. ओ is the termination of the Nominative singular in the Konkani dialects. This ऊ is retained in रामू, गोंडू, बाळू, हरू, विसू and such other terms of endearment. The plural of the noun itself is the plural of the Nominative; and it can be seen that the plural terminations given in the last chapter are the terminations of forming the Nominative plural of nouns.

(2) The following rules may be observed regarding the change of the final vowels into ओ and ऊ in the Nominative singular, especially in poetry and old Marathi :—

(3) The ending अ of nouns and adjectives having य or ह in their last syllable is changed to ओ; as,—निश्चय-निश्चयो; उपाय-उपायो; अनुग्रह-अनुग्रहो; देह-देहो; लोह-लोहो; &c. Examples :—

‘बरा निश्चयो शाश्वताचा करावा । म्हणे रास, संदेह तो वीसरावा;  
सदा वीषयो धितिता जीव गेला । अहंभाव अज्ञान जन्मास आला.’

‘धन्य धन्य हा नरदेहो, येथील अपूर्वता पहा हो,  
जो जो कीजे परमार्थलाहो, तो तो पावे सिद्धीतें.’

रामदास.

(4) Other nouns and adjectives ending in अ (and sometimes those in आ also) change their final to उ or ऊ; as,—वसंत, वसंतू; लाभ, लाभू; अर्थ, अर्थू; पंडित, पंडितू; निरुद्ध, कुंजरू, भ्रातृ, संसारू, &c. Thus :—

‘गोडी आणि गुळ । कापूर आणि परिमळ,  
निवडू जातां पांगुळूं । निवाडू ( from निवाडा ) होय.’  
ज्ञानेश्वरी

‘नव्हे चेटकू चाळकू द्रव्यभोंदू । नव्हे निवकू मत्सरकू भक्तिमंदू;  
नव्हे उन्मत्तू, वेसनी संगबाधू । जर्गी ज्ञानिया तोषि साधू अगाधू.’  
रामदास

‘एकें दिधला कल्पतरू । त्या वीजे दर्पणीचा हारू,  
तेजें तो काढ गव्हारू । उत्तीर्ण होय.’

ज्ञानेश्वरी

( 5 ) The final उ or ऊ of nouns and adjectives having य or ह in the last syllable is changed to ओ; such as,—वायू, वायो; राहू, राहो; &c. Thus,—

‘कामक्रोधें लिधाडिला । तो कैसा म्हणावा भला,  
अमृत सेवितांच पावला । मृशुराहो.’  
‘जरपासून जन्मला मोहो । तैसा जरासेध पाहा हो’  
‘वेगी उठला महाबाही । सैन्यसमुदावो लोटला.’

(6) When the last syllable contains य preceded by आ, that य is often changed to व or वो; as:—समुदाय, समुदावो; राय, राव, रावो; घाय, घाव, घावो; ठाय, ठाव, ठावो; अपाय, अपाव, अपावो; &c. Thus:—

‘भक्तिचेनियोगें देव । निश्चयें पावती मानव,  
ऐसा अहि अभिप्राव । इये प्रर्थी’  
‘नाराती आणि दिवो । पातली सूर्याचा ठावो,  
तैसा आपुला साविवावो । दोघेंचिदे.’

(7) If a noun or an adjective ends in य preceded by अ, the य and अ together form ओ in masculine nouns, ए in the feminine and ई in the neuter; such as,—उदय, उदो, विषय, विषो, अवयव, अवेष, संवय, संवे, भय, भें, &c. Thus:—

‘आपणाप्रति त्वी । उद्यो न करी जेवीं,

हा वंध्य नव्हे तेवीं । वंयनासी.’

‘वृष्टि लागली संवे । जे विसेल तेंची पाहावें,

परंतु सार तें जाणावें । गौप्य आहे.’

‘भीति बोलतां समोर । भें न वाटे तुजला.’

(8) If there is a व at the end, it is changed to वो, उ or ऊ; as,—शिव, शिऊ; देव, देवो, देऊ; दाव, दावो, दाऊ, &c.; Thus,—

‘जिवा जेवविला शिऊ । वेद्याचें बोणें बह,  
वाडितेनशी जेऊ । घासला जो.’

‘जनाच्या लालची स्वभावो । आरंभीच म्हणती देवो’  
म्हणजे कांहीं तरी देवो । ऐशी वासना.’

‘ज्ञानदेऊ म्हणे श्रीमंत । हें अनुभवामृत.’

N. B. The words माधवराव, रावसाहेब, &c. are found used as माधवराऊ, माधोराऊ, राऊसाहेब, राऊसाहेब, &c. in old Marathi Bakhars.

(c) The Accusative:—(1) The Accusative in Marathi has no forms of its own. When a noun stands as the object of a verb it is to be considered in the Accusative case, as in the sentences—‘सिंह वाघ मारितो,’ ‘सुलगा पुस्तक वाचील,’ ‘मोसहार घोड्यास बांधितो,’ and ‘रामानें रावणास मारिलें,’ the nouns वाघ, पुस्तक, घोड्यास and रावणास are in the Accusative case. The forms of the Nominative and the Dative cases are used to represent this case.

(2) When the forms of the Nominative case are used in the sense of the Accusative, then it is called the Uninflected-Accusative (अप्रत्यय-द्वितीया), because a noun is not inflected in the Nominative case; and when the forms of the Dative are used, it is called the Inflected Accusative (सप्रत्यय-द्वितीया).

*N. B.* The rules regarding the use of the Nominative or Dative forms to represent the Accusative case in different places are given under the chapter on the Prayogs.

( 3 ) The Accusative case has merged into the Nominative during the period of the development of the Prakrit languages. In Sanskrit, almost all neuter nouns have the same forms for the Nominative and Accusative cases. Taking advantage of this, the Prakrit languages formed one case out of the original two, using the same form of the word to denote the *Nominative* and the *Accusative*.

( 4 ) To use the Dative case in order to denote the object appears to be a later development, and a Dative does not always perform that function as completely as the Nominative case does; such as, — ‘ तो बाघ मारितो ’ means ‘ He kills the tiger; ’ but ‘ तो बाघास मारितो ’ means either ‘ kills the tiger, ’ or ‘ strikes the tiger, ’ so the sense in the second sentence is rather ambiguous.

( c ) The Instrumental :—( 1 ) The terminations **ई** and **औ** of the singular and **ईं** and **औं** of the plural are used in poetry and in old Marathi. They are generally added to masculine and neuter nouns ending in अ. As for examples :—

‘ व्यासोक्तं अवगाहिला, बुधजनीं नानागुणीं गाहिला,  
जो नामें नळ, तस्कथीय लिहिला, तो पाहिजे पाहिला.’  
रघुनाथपंडित.

‘ स्वकीर्ती डोळां न देखावी. ’ रामदास.

‘ देखीनि डोळां हृदयभिरामा. ’ वामन.

‘ दासांहीं बहु-पीन-मन-निकरीं जो देखिला हो बरा. ’  
मोरोपंत.

( 2 ) The termination न् of the singular and नीं of the plural are used in the ordinary language in the general sense of the Instrumental case; and ह्नीं is used to show the accompanying circumstance.

( 3 ) The termination अं appears simply to be the old oblique form. ह्नीं comes from the Apabhransha. ह्नीं of the plural is formed from निः, and it is afterwards reduced to इ. The old Sanskrit termination of the Instrumental case is न ( इन् ), and न् of the singular and नीं of the plural are formed by adding ह्नीं and ह्नीं respectively to न; that is, they are double terminations. In the Mal. and Goa., we have त्याणन्, त्याणन्, रामान्, &c. and in the Chitpawani, the plural termination is ह्नीं. The termination ह्नीं is derived either from सम or सह. As सम or सह governs an Instrumental in Sanskrit, the ह्नीं in Marathi often takes the termination नीं before it; as ' तो एका धोबानीह्नीं बाहेर पडला. ' Before ह्नीं, नीं drops its anuswār and is often shortened.

( 4 ) All these terminations have an anuswar at the end.

(d) The Dative:—(1) The termination स is much used in old Marathi and in poetry. It is used in the spoken language by the people in Konkan, while in the upper parts of the Maharashtra it is used in writing alone, the termination ला being more extensively used in speaking. The termination ह्नीं is found in poetry and in the old Marathi literature. स is written as सी ( or even as ह्नीं ) in old Marathi and in poetry; as :—

‘ सारथी साङ्गधर । अर्जुनेसी. ’

‘ पवाडा तुवां केला । गंधर्वासी. ’

ज्ञानेश्वर.



‘जे नेही देवकी-बघोहेसी,  
ते गती दीधली पूतनेसी,  
समान देणें अरि-निघांसी,  
उदारतेसी काय वर्णु.’

एकनाथ.

‘सी त्यासि म्हणे, पूर्वीं एके मुनिनें विचारिलें होतें

नोरोपंत.

(2) The termination स is formed from the Sanskrit Genitive termination स्य (Pr. स्त). The termination ला is from Apabhhransha लाऊं, ऊं being dropped as in जिभाऊ the plural of जिभा. This termination appears to have come from the root लग्. We have got लग्गह in the Prakrit and लागीं in poetry. In the Khandeshi dialect we have ले. लें is derived from तेहिं, हि being dropped and the anuswar retained. तेहिं means ‘to the place’ and राम-ह-तेहिं means ‘to the place where Rama is.’ And from this रामातें is formed. ना of the plural is from ला, ल being changed to न. By some it is traced to णं, the Genitive plural termination in Prakrit.

(3) क is the Dative termination in the Málwani and कनां in the Goanese; and it becomes का in the case of pronouns in both the dialects. It is क in the Chit-pawani. It is formed from कहिं; and although no trace of it is found in the standard Marathi, it is found in Hindi and Sindhi languages.

(e) The Ablative :—(1) The termination हुन is used universally. The other termination ऊन is obtained from it by dropping the aspirate, and is applied only to certain masculine and neuter nouns ending in अ; as :—  
घरून, हाकून, तोंडून, &c.

(2) According to Mr. Beams the terminations हून, and सून, dialectic Ablative terminations (as in मुंबईसून, घरसून &c.), are formed from the Prakrit terminations हित्तो and सुत्तो. But according to Dr. Bhandarkar, हून is the absolutive of हो (होउन, हून; \* this latter form is found in poetry). Thus,—‘तो घराहून आला’ means, ‘The house having been, he came from it.’ सून is the absolutive of अस्, as असून, अ being dropped as before a weak termination in Sanskrit. The अ of the root अस् is dropped in the Konkani dialect, as in मे सलो, तूं सस, तूं सलोस, तो से, ते सत, &c.

(f) The Genitive :—(1) In Marathi, there are no forms for the Genitive case. The Genitive case in Sanskrit is often used in the sense of the Dative case; and in Prakrit languages, the original Genitive in Sanskrit was changed into the Dative case.

(2) In the early stage of Prakrit and Apabhraṃsha, the termination ह in the singular and हं and णं in the plural were used to form a Genitive. But in the after life of those languages an adjective showing possession was used in the place of the regular Genitive case..

(3) The termination of the Genitive singular in Sanskrit is स्य as, रामस्य; this form becomes रामस्स in Prakrit, and in that language it has the sense of a Dative; and रामस्य becomes रामास in pure Marathi. The Genitive plural termination in Sanskrit is नाम् which becomes णं

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\* In the sentence ‘मी होउन असें करणार नाही;’ ‘तो होउन तेथे जाईल,’ we often say ‘मी-हून’ ‘तो-हून’ &c. for the sake of brevity or while speaking in haste.

in Prakrit and from which is derived ना, the Dative plural termination in Marathi.

(4) When the Genitive case in Sanskrit was changed to the Dative case in Prakrit, in Marathi, and in all other Indian vernaculars derived from Sanskrit, it was necessary to have some form in order to express the sense of the Genitive case. A Genitive expresses possession, or ownership. In order to express that relation, an adjective is formed in Sanskrit by adding the termination ईय to a substantive; as,—रामीय, मदीय, स्वदीय, अस्मदीय, &c. This ईय becomes इज्ज in Prakrits and ईल, ल and च in Marathi. As every adjective in Sanskrit takes the number, gender and case of the noun it qualifies, this possessive adjective in Marathi is also inflected according to the noun to which it belongs. The possessive adjective formed by adding ईल, is not inflected; as,—रामाचा घोडा; हरीची दोपी; मुलाचें पुस्तक; भावाच्या घरी; इकडलें वर्तमान; तिकडील हकीगत; &c.

(5) The termination च is added to nouns to form adjectives showing possession, and to indeclinables to form adjectives from them. And the terminations ईल and ल are only added to indeclinables in order to form adjectives from them. The adjective in च is changed for genders; as,—चा, ची and चे, as,—बापाचा, बापाची and बापाचे.

(6) There is another adjective in Sanskrit which is formed by adding त्य to the nouns, &c., such as,—राजि-  
नारत्य, अन्नत्य, आरत्य, अमरत्य, &c. This is used in the same sense. According to Dr. Bhandarkar's opinion, the Marathi termination चा-(ची, चे) is derived from it; while it was the opinion of the late Krishna Shastri Chiplonkar

that the termination चा is derived from ईच (इञ्ज in Prakrit). In the Sindhi language जो is the termination of this adjective which is doubtlessly derived from इञ्ज.

(7) Now, this possessive adjective serves the purpose of the Genitive case so well that the first grammarians of the Marathi language considered it to be the form of the Genitive case itself, forgetting that it was properly speaking an adjective. This adjective cannot be called the form of a case; because, the form of a case should be *final*; that is, it should not be inflected after it is once formed. And it should not be possible to derive any more forms from it by adding terminations to it. Such is not the case with this possessive adjective. It takes the gender and number of the noun it qualifies; as,—रामाचा वाडा, रामाचे कागद, रामाची छत्री, रामाच्या लेखण्या, रामाचे घर, रामाची पुस्तके, &c. It is also inflected for सामान्यरूप when the noun it qualifies takes any case; as,—रामाच्या हातांत or रामाचे डोकीवर, &c.

(8) Thus it will be seen, that these forms showing possession are purely adjectival, and consequently they cannot be called the forms of a case. However, as there is no Genitive case in Marathi, and as these forms so exactly serve the purpose of that case, they can be considered the forms of the Genitive case for the sake of convenience. But it should be borne in mind that they are quite different in nature from the forms of other cases, and are substitutes for the real forms of the Genitive case.

(9) A Genitive is adjectival in all the Aryan languages. It is of that nature in the Hebrew language,

in the Dravidian languages of Southern India, and ever in many of the barbarian languages of Central Africa. In Sanskrit, it is not generally related to the verb like other cases ; that is, it is not always a कारकविभक्ती but it is often connected with a noun, an adjective or any other word in the sentence. The only difference between the other adjectives and the forms of this case in Sanskrit is, that the latter are not inflected as the former are. But Dr. MaxMuller says that this termination *स्य* becomes *स्य* in Sanskrit and then the adjective formed from it is *inflected*; \*as—*दाक्षिणास्य, अन्नस्य, आप्तस्य, अमास्य, &c.*

( 10 ) In Hindustani, Gujarathi, Bengali, Sindhi, and all other vernacular languages derived from Sanskrit, there are no forms for the Genitive case, the adjective derived from the Sanskrit adjective formed by the termination *ईय* being used for expressing the sense of that case. As in Marathi, the possessive adjective in those languages is changed for genders, numbers and cases.

(g) The Locative:—(1) The termination *ई* appears to have been derived from the Prakrit termination *स्मि*, which is *स्मिन्* in Sanskrit. It is only applied to certain masculine and neuter nouns ending in *अ*. It is mostly used in poetry, as in the following examples :—

‘हस्तीं करी वलव उंच अशा उपावीं,  
भूयें हळूच धरिला कलईस प्रायीं.’

रघुनाथपंडित.

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\* Vide Max-Muller's 'Lectures on the science of Language' Vol II. pp. 122-123, note; and Sayce's 'science of Language,' pp. 416 to 420.

‘ विलासिनीं दृष्ट्वा हस्तीं तेयं कमलें, कुंङ्कळयाही  
शिरीं शोभती; मुखीं पांडुता येई लोभ्ररजांही. ’

मेघदूत.

‘ कर्णीं लोबति चामरें, झळकती माळा गळां साजिऱ्या,  
वेली रंगविऱ्याही शोभति शिरीं सोडिवरी गोजिऱ्या. ’

अन्योक्ती.

( 2 ) In the ordinary language it is added to masculine and neuter nouns ending in अ, and denoting time or place; as,—घरीं, दारीं, पदरीं, गांवीं, रात्रीं, एके दिवशीं, &c.

( 3 ) The termination अं is also derived from the Prakrit termination स्मि. In Hindi and Gujarathi, the Locative terminations are में and मां respectively. This termination is applied to some masculine nouns ending in आ, as,—‘ पायां पडला, ’ ‘ गळां पडेल, ’ &c. This is also used extensively in poetry :—

‘ कर्णीं लोबति चामरें झळकती माळा गळां साजिऱ्या. ’

अन्योक्ती.

‘ त्याचे मायां जटा असो नसो. ’

नुकाराम.

( 4 ) In some Marathi grammars त् with a nasal before it is given as a termination of this case; but such forms as,—घरांत, गांवांत, दारांत, नदींत, खिडकींत, &c. are obtained by adding the post-position आंत to the सामान्यरूप of nouns and joining two words according to the ordinary Sandhi rules, or by the पररूपसंधी. So ( त् ) or आंत cannot be called a termination. Thus the real forms of the Locative case, that is, such forms as can be obtained by

adding a termination, are only made up in the case of a few nouns alone. Other nouns form their Locative case by adding one of the post-positions, such as,—आंत, मधें, मधीं, &c.

( 5 ) After the forms of the Locative case have been made up by adding terminations or post-positions, those forms are considered to be nouns showing place or time, and adjectives are formed from them by adding adjectival terminations. The termination चा is added after the termination ई, as—घरींचा; and terminations ला and ईल are added after आंत; as,—घरांतला, घरांतील. The Ablative termination हून is also added after the Locative termination ई; as,—घरींहून, स्वर्गांहून, &c.

(h) The Vocative:—There is no termination for the Vocative singular. The singular base of a noun is the Vocative singular of it. The plural is formed by adding ने to the plural base.

207. There is another way of forming cases in Marathi, viz, by adding some indeclinables to them. These indeclinables are called **शब्दयोगी** ( words joined to words), because, they are added to words. They are like prepositions in English, the only difference being that the **शब्दयोगी** in Marathi are *added* to words, while prepositions in English are *put before* the words. They may be called *Post-positions*, or words put after other words. There is a large number of indeclinables called Post-positions. The following is a list of the more important post-positions belonging to each case;—

**Nominative.\*—**

**Accusative—** प्रत, प्रती, लागी, लागोनी.

**Instrumental—** करून, मुळें, कडून, सह, बरोबर, करवीं, हातें, कून, सर्वे-वे.

**Dative—** प्रत, प्रती, लागी, लागोनी, करितां, साठीं, स्तव, अर्थ, कारणें, निमित्त, निमित्तें, अर्थी, कडे.

**Ablative—** पेशां, वांचून, विना, खेरीज, शिवाय, पासून, आंतून, पासाव, वीण, परीस,

**Genitive—** संबंधी, विषयीं, विशीं.

**Locative—** आंत, मध्ये, विषयीं, मधें, मधीं, माजी, माझारी, भीतरीं, ठायीं, ठाईं, ठायं.

**Vocative—** Singular Plural

**Mas. and Neu.—** अरे, रे, हे, अहो, अरे.

**Fem.—** अगे, गे, अगो, गो.

**NOTE.** Indeclinables belonging to this case are put before the nouns; as,—अरे देवा, अगे रमे, अहो or अरे मुलांनो, &c. But अरे and अहो are also added to words by dropping their अ; as,—देवारे, देव-हो, &c.

**N. B.** Many of these post-positions are only used in poetry.

**208.** Before adding these post-positions to nouns, it is necessary to form the base (सामान्यरूप) as in the case of terminations. In the case of terminations, no सामान्यरूप is necessary when the termination begins with a vowel. But in the case of a post-position a सामान्यरूप is necessary even if it begins with a vowel. Such post-

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\* As the noun remains unchanged in the Nominative case, it is obvious that there are no post-positions belonging to this case.



positions are added to words according to the general rules of Sandhi, a पूर्वसंधी being formed when the vowels are dissimilar; as,—घोडा + आंत = घोडघांत, घर + आंतून = घरांतून, खिडकी + आंत = खिडकींत; &c.

**209.** The difference between a case termination and a post-position is, that the former is not a word, because it has no meaning. It only acquires sense in conjunction with the word to which it is added. But the latter can be used independently as an indeclinable. However, many of the post-positions cannot now be used independently, and so they can be called terminations of the respective cases; such as,—प्रत, लागीं, साठीं, करितां, कडून, करून, &c.

**210.** In Sanskrit there is a class of indeclinables which are called Upapadas ( उपपद ), and which govern certain cases; such as,—नमः, स्वस्ति, विना, सह, सम, &c. ) The post-positions in Marathi are just like the Upapadas in Sanskrit, with this difference, that the Upapadas in Sanskrit are used independently of verbs, the cases governed by them being called उपपदविभक्ती, and those governed by verbs, कारकविभक्ती. While in Marathi, the post-positions are used as case-terminations, and cases formed by means of them are governed by verbs.

**211.** Declension of words; भाव ' faith, ' mas.

(1) By adding terminations,—

Singular

Plural.

Nom. भाव, भावू भावो

भाव.

Acc. भाव, भावू, भावो, भावास, -ला, -तें. भाव, भावांस, -ला, -तें, -ना.

Instr. भावानें, भावाशीं, भावें, भावीं. भावांनीं, भावाहीं, भावांशीं, भावीं.

Dat. भावास, -ला-तें

भावांस, -ला, -तें, -ना.

	Singular.	Plural.
Abl.	भावाहून,	भावांहून.
Gen.	भावाच्या,	भावांच्या.
Loc.	भावीं,	भावीं.
Voc.	भावा,	भावांनो.

(2) By adding some of the post-positions,—

Acc.	भावाप्रत, भावालागीं,	भावांप्रत, भावालागीं.
Instr.	भावामुळे, भावाकडून	भावांमुळे, भावांकडून.
Dat.	भावाकरितां, भावासाठीं	भावांकरितां, भावांसाठीं.
Abl.	भावापासून, भावावांचून, भावांतून.	भावांवांचून, भावांपरीस.
Gen.	भावासंबंधी	भावांविषयी.
Loc.	भावांत, भावांमध्ये	भावांत, भावांमध्ये.
Voc.	अरे भावा, भावा-रे	अहो भावांनो, भावहो.

(3) डोळा *m.*

Nom.	डोळा.	डोळे.
Acc.	{ डोळा, डोळ्यास डोळ्याला, डोळ्यातें,	डोळे, डोळ्यांस, डोळ्याला. डोळ्यातें, डोळ्यांना.
Instr.	डोळ्यानें, डोळ्याशीं,	डोळ्यांनीं, डोळ्यांशीं, डोळ्यांशीं
Dat.	डोळ्यास, डोळ्याला, &c.	डोळ्यांस, डोळ्यांला, डोळ्यांना.
Abl.	डोळ्याहून.	डोळ्यांहून.
Gen.	डोळ्याच्या, &c.	डोळ्यांच्या.
Loc.	डोळां.	डोळां.
Voc.	डोळ्या.	डोळ्यांनो.

(4) राजा *m.*

Nom.	राजा.	राजे.
Acc.	राजा, राजास, राजाला &c.	राजे, राजांस, राजांना, &c.
Instr.	राजानें	राजांनीं.
Dat.	राजास, राजाला, &c.	राजांस, राजांला, &c.
Abl.	राजाहून.	राजांहून.
Gen.	राजाच्या, &c.	राजांच्या, &c.

Singular.

Plural.

Loc. ( no form by the addition of a termination ).

Voc. राजा.

राजांनो.

( 5 ) कवी *m*.

Nom. कवी.

कवी.

Acc. कवी, कवीस, कवीला.

कवी, कवीस, कवीना.

Instr. कवीनें,

कवीनीं.

Dat. कवीस, कवीला.

कवीस, कवीना.

Abl. कवीहून.

कवीहून.

Gen. कवीचा.

कवीचा.

Loc. ( no form. )\*

Voc. कवी.

कवीनो.

( 6 ) धार *f*.

Nom. धार.

धारी.

Acc. धार, धारीस.

धारी, धारीस, धारीना.

Instr. धारीनें.

धारीनीं.

Dat. धारीस, धारीला.

धारीस, धारीना.

Abl. धारीहून.

धारीहून.

Gen. धारीचा.

धारीचा.

Loc. ( no form )

Voc. धारी.

धारिनी.

( 7 ) वीट *f*.

Nom. वीट.

विटा.

Acc. वीट, विटेश.

विटा, विटांस, विटांना.

Instr. विटें.

विटांनीं, विटांहीं.

Dat. विटेश, विटेला.

विटांस, विटांना.

Abl. विटेहून.

विटांहून.

\* In the case of nouns that cannot take any of the Locative terminations, that case is formed by adding a post-position; such as, कवींत, कवीमध्ये, कवींमध्ये, &c.

Singular.

Plural.

Gen.	विटेचा.	विटांचा.
Loc.	( no form )	
Voc.	विटे.	विटांनो.

## ( 8 ) तरवार, f.

Nom.	तरवार.	तरवारी, तरवारा.
Acc.	{ तरवार, तरवारीस, तरवारेस.	{ तरवारी, तरवारा, तरवारींस, तरवारांस, तरवारींना, तरवारांना.
Instr.	तरवारीनें, तरवारेनें.	तरवारींनीं, तरवारांनीं.
Dat.	तरवारीस, तरवारेस.	तरवारींस, तरवारांस.
Abl.	तरवारीहून, तरवारेहून.	तरवारींहून, तरवारांहून.
Gen.	तरवारीचा, तरवारेचा.	तरवारांचा, तरवारींचा.
Loc.	( no form )	
Voc.	तरवारी, तरवारे.	तरवारींनो, तरवारांनो.

## ( 9 ) मुक्ती f.

Nom.	मुक्ती	मुक्ती
Acc.	{ मुक्ती, मुक्तीस, मुक्तीला, मु- क्तीतें	{ मुक्ती, मुक्तीस, मुक्तीला, मुक्तीतें, मुक्तींना.
Instr.	मुक्तीनें, मुक्तीशीं.	मुक्तींनीं, मुक्तींहीं, मुक्तींशीं.
Dat.	मुक्तीस, मुक्तीला, मुक्तीतें	मुक्तींस, मुक्तीला, मुक्तीतें,
Abl.	मुक्तीहून	मुक्तींहून.

## ( 10 ) नदी f.

Nom.	नदी	नद्या.
Acc.	{ नदी, नदीस, नदीला, नदीतें	{ नद्या, नद्यांस, नद्याला, नद्यातें, नद्यांना.
Instr.	नदीनें, नदीशीं	नद्यांनीं, नद्यांहीं, नद्यांशीं.
Dat.	नदीस, नदीला	नद्यांस, नद्याला, नद्यातें &c.
Abl.	नदीहून	नद्यांहून.

Singular.

Plural.

## ( 11 ) स्त्री f.

Nom.	स्त्री,	स्त्रिया.
Acc.	{ स्त्री, स्त्रीस, स्त्रियेस, स्त्रीला, स्त्रियेला, स्त्रीतें, स्त्रि- येतें	स्त्रिया. स्त्रियां, -ला, -तें, -ना.
Instr.	स्त्री-नें, -शीं; स्त्रिये-नें, -शीं	स्त्रियां-नीं, हीं, -शीं.
Dat.	स्त्री स, -ला; स्त्रिये-स, -ला.	स्त्रियां-स, -ला, -तें, -ना.
Abl.	स्त्रीहून, स्त्रियेहून	स्त्रियांहून.
Gen.	स्त्रीचा, स्त्रियेचा	स्त्रियांचा.
Loc.	( no form. )	
Voc.	स्त्री, स्त्रिये	स्त्रियांनो.

## ( 12 ) वायू m.

Nom.	वायू	वायू.
Acc.	वायू, वायू-स, -ला, -तें.	वायू, वायू-स, -ला, -तें, -ना
Instr.	वायू-नें-शीं.	वायू-नीं, -हीं, -शीं.
Dat.	वायू-स, -ला, -तें	वायू-स, -ला, -तें.
Abl.	वायूहून	वायूंहून.

## ( 13 ) भाऊ m.

Nom.	भाऊ	भाऊ.
Acc.	{ भाऊ, भाऊ-स, -ला, -तें भावा-स, -ला, -तें.	{ भाऊ, भाऊ-स, -ला, -तें, -ना. भावां-स, -ला, -तें, -ना.
Instr.	भाऊनें-भावानें &c,	भाऊनीं, भावांनीं &c.
Dat.	भाऊस, भावास, &c.	भाऊस, भावास, &c.
Gen.	भाऊहून, भावाहून.	भाऊंहून, भावांहून.
Voc.	भाऊ, भावा.	भावांनो.

## ( 14 ) सुकाणू n.

Nom.	सुकाणू, सुकाण.	सुकाणें, सुकाण्वें, सुकाणवें.
Acc.	{ सुकाणू, सुकाण. सुकाणूस, सुकाणास. सुकाण्वास, सुकाणवास &c.	{ सुकाणें, सुकाण्वें, सुकाणवें. सुकाणूस, सुकाणांस, सुकाण्वास सुकाणवास, &c.

	Singular.	Plural.
Instr.	{ सुकायूने, सुकाणाने, सुका- ण्वाने, सुकाणवाने, &c.	{ सुकायूनी, सुकाणीनी, सुकाण- वानी, सुकाण्वानी.
Dat.	{ सुकायूस, सुकाणस, सुका- णवास, सुकाणवास, &c.	{ सुकायूस, सुकाणस, सुकाण्व- स, सुकाणवास, &c.
Abl.	सुकाणाह्न, &c.	सुकाणाह्न, सुकाण्वह्न, &c.

## ( 15 ) धेनू f.

Nom.	धेनू	धेनू
Acc.	धेनू, धेनू-स, -ला, -ते.	धेनू, धेनू-स, -ला, -ते, -ना.
Instr.	धेनूने, &c.	धेनूनी, &c.
Dat.	धेनूस, &c.	धेनूस, &c.
Abl.	धेनूह्न, &c.	धेनूह्न, &c.

## ( 16 ) सासू f.

Nom.	सासू	सासू, सास्वा.
Acc.	सासू, सासू-स, -ला, -ते	सासू, सासूस, &c.
Instr.	सास्वे-स, -ला, -ते	सास्वास, &c.
Dat.	{ सासवेस, &c. सासूस, सास्वेस, सासवेस, &c.	{ सासवास, &c. सासूस, सास्वास, सासवास, &c.
Abl.	{ सासूह्न, सास्वेह्न, सासवे- ह्न, &c.	{ सासूह्न, सास्वाह्न, सासवाह्न.
Voc.	सासू, सास्वे, सासवे	सासूनो, सास्वानो, सासवानो.

## ( 17 ) धनू n.

Nom.	धनू	धनू.
Acc.	धनू, धनूस, &c.	धनू, धनूस, &c.
Instr.	धनूने, &c.	धनूनी, &c.
Dat.	धनूस, &c.	धनूस.
Abl.	धनूह्न, &c.	धनूह्न.

## ( 18 ) गळू n.

Nom.	गळू	गळवे, गळवे.
Acc.	गळू, गळवास, गळवास, &c.	गळवे, गळवे, गळवास, गळवास,

	Singular.	Plural.
Instr.	गळवानें, गळवानें, &c.	गळवांनीं, गळवांनीं, &c.
Dat.	गळवास, गळवास, &c.	गळवांस, गळवांस.
Abl.	गळवाहून, गळवाहून.	गळवांहून, गळवांहून.
Voc.	गळवा, गळवा.	गळवांनो, गळवांनो.

( 19 ) सोनें *n*.

Nom.	सोनें	सोनीं.
Acc.	सोनें, सोन्यास, &c.	सोनीं, सोन्यांस, &c.
Instr.	सोन्यानें, &c.	सोन्यांनीं, &c.
Dat.	सोन्यास, &c.	सोन्यांस, &c.
Abl.	सोन्याहून.	सोन्यांहून.
Voc.	सोन्या	सोन्यांनो.

( 20 ) बायको *f*.

Nom.	बायको	बायका.
Acc.	बायको, बायकोस, &c.	बायका, बायकांस, &c.
Instr.	बायकोनें, &c.	बायकांनीं, &c.
Dat.	बायकोस, &c.	बायकांस, &c.
Abl.	बायकोहून	बायकांहून.
Voc.	बायको	बायकांनो.

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## CHAPTER XI.

### PRONOUNS.

212. Some substantives do not express any thing by themselves, but they are used in the place of other substantives. They have no meaning of their own, but they get the meaning of the substantives for which they are used. They designate persons or things by their relation to other persons or things; as,—‘रामा कृष्णास म्हणाला, मी येतो, मग तू जा.’ Here ‘मी’ and ‘तू’ do not express any thing by themselves, but they are used for ‘रामा’ and ‘कृष्णा’ respectively and then they have got significations in relation to these two nouns. These words are called Pronouns.

213. Definition:—Pronouns are words used in place of nouns and designate persons or things by a reference or relation to other persons or things; as,—‘मी,’ ‘तो,’ ‘हा,’ ‘जो,’ ‘कोण,’ &c.

*N. B.* (1) Pronouns are *symbols* or *marks* applied to objects, not to signify any attribute, but merely their relation to the act of speaking. They are, therefore, *relational names*.

(2) The term सर्वनाम in Marathi grammar is not appropriate; because it does not convey the proper meaning. This word is taken from Sanskrit grammar, in which language there is a group of substantives that



are declined in a peculiar way; and सर्व being the chief or typical word of that group, they are called सर्व-नामें, meaning 'सर्व and such other names.' As all the Pronouns in Marathi or their original Sanskrit words are included in this class, the term सर्वनाम is wrongly used by Marathi grammarians. The proper word for Pronouns would be प्रतिनामें (प्रति for and नामें nouns; words used for nouns. )

214. Pronouns in Marathi are seven in number; they are:—मी, तूं, तो, हा, जो, कोण, and काय.

215. Pronouns have, like nouns, forms for genders, numbers and cases.

216. Pronouns are divided into four classes; viz, (1) Personal Pronouns, (2) Demonstrative Pronouns, (3) Relative Pronouns and (4) Interrogative Pronouns.

217. There are two Personal pronouns, viz, मी and तूं.

NOTE. तो is said to be the third personal pronoun; but all substantives other than मी and तूं are of the third person. So it is not necessary to select only तो and call it a Pronoun of the third person.

218. The Speaker is always the First Person, the person spoken to, the Second Person, and the person spoken of, the Third Person.

219. The person who speaks calls himself मी; therefore मी is the first personal Pronoun; the person spoken to is termed as तूं; therefore it is the Pronoun of the second person; and all other substantives whether nouns, pronouns or adjectives, belong to the third person.

(a) Personal Pronouns are the same in three genders; i. e. they are not inflected for genders.

**220. Demonstrative Pronouns:**—The pronouns that point persons or things previously known or mentioned, are called **Demonstrative Pronouns**. These are **तो** and **हा**. Each of them have got the following forms according to genders and numbers; as,—

Singular.			Plural.		
<i>m.</i>	<i>f.</i>	<i>n.</i>	<i>m.</i>	<i>f.</i>	<i>n.</i>
तो,	ती,	तैं	ते,	त्या,	तीं.
हा,	ही,	हैं	हे,	हा or या,	हीं.

**221. जो** is the **Relative Pronoun**. It is so called, because, it relates or refers to a noun or a pronoun denoting a person or thing spoken of before. **जो** has got its forms for numbers and genders in the following way :—

	Singular.	Plural
Masculine	जो.	जे.
Feminine	जी.	ज्या.
Neuter	जें.	जीं.

**222. The Interrogative Pronouns** are used in asking questions. They are 'कोण' (Who) and 'काय' (What) 'कोण आले,' 'काय झालें.' &c.

**223. All Pronouns** are declined like nouns. Their forms are rather irregular.

**224. The declension of Pronouns.**

## ( 1 ) मी 'I.'

	Singular.	Plural.
Nom.	मी.	आम्ही.
Acc.	मला, मजला, मातें, मज.	आम्हांस, -ला, -तें.
Instr.	मीं, म्यां, मशीं, मजशीं.	आम्हीं, आम्हांशीं.
Dat.	मला, मजला, मातें, मज.	आम्हांस, -ला, -तें.
Abl.	मजहून.	आम्हांहून.
Gen.	माझा.	आमचा.
Loc.*	—	—

*Vocative* :—Pronouns cannot admit of the vocative case as nobody can be addressed by using a Pronoun. We sometimes say 'अरे तूं, अरे ह्या, अहो तुम्ही,' &c., but this is very rare.

## ( 2 ) तूं 'Thou', 'You.'

	Singular.	Plural.
Nom.	तूं	तुम्ही.
Acc.	तुला, &c	तुम्हांला.
Instr.	तूं, त्वां, &c.	तुम्हीं &c.

( In this way it is declined like मी. )

\* The locative of मी and तूं singular, is formed by adding the post-positions आंत, मध्ये, &c. to the form of the possessive adjective of them; and in the plural, by adding the post-positions आंत, मध्ये &c. to आम्ह and तुम्ह, the bases of आम्ही and तुम्ही respectively; as,—

	Singular.	Plural.
मी—	माझ्यांत, माझ्यामध्ये.	आम्हांत, आम्हांमध्ये, &c.
तूं—	तुझ्यांत, तुझ्यामध्ये.	तुम्हांत, तुम्हांमध्ये, &c.

NOTE. The forms of these two pronouns are found as,—  
मत्, वृत्, वृज, वृत्ते, आमुत्ते, ( आम्हात्ते ), तुमत्ते, ( तुम्हात्ते, ), आम्हात्हीं,  
तुम्हात्हीं, आमुशी ( आम्हांशी ), &c. in poetry.

(3) तो 'He.' *m.*

	Singular.	Plural.
Nom.	तो,	ते
Acc.	तो, त्यास, त्यातें, त्याजला, त्याला.	ते, त्यांस, -ला, -तें, -ना त्याजला.
Dat.	त्यास, -ला, -तें त्याजला.	त्यांस, -ला, -तें, त्याजला.
Abl.	त्याहून, त्याजहून.	त्यांहून, त्याजहून.
Gen.	त्याचा.	त्यांचा.
Loc.	त्यांत, त्यामध्ये	त्यांत, &c.

(4) 'जो' 'who' or 'which' is declined like 'तो.'

(5) 'ती' and 'जी' are declined like the noun 'नदी'; while 'तें' and 'जें' are declined like the neuter noun 'भाडें.' Sometimes the bases 'तबा,' and 'जबा,' are used in poetry instead of 'त्या' and 'ज्या,' as,— 'तबास,' 'तबातें' 'जबातें,' 'तबांना,' 'जबांना' are the masculine and neuter forms, while 'तिथेनें,' 'तिथेला,' 'जिथेला,' 'जथेस' are the feminine forms found in poetry.

(6) हा 'This'—The masculine and neuter singular bases are 'हा' and 'या' and the plural bases are 'हां' and 'यां.' Sometimes the letter 'ज' is inserted between these bases and the case terminations. In other respects this pronoun is declined like a masculine noun ending in आ. The feminine bases are 'ही' and 'ई' in the singular and 'ह्या' and 'या' in the plural; then it is declined like ती.

(7) 'कोण' and 'काय' 'who' and 'what.'—The pronoun 'कोण' (Who) is masculine and feminine, while 'काय' (What) is neuter. The form 'कवण' is used for 'कोण' in poetry.

कोण, *m.* and *f.*

	Singular.	Plural.
Nom.	कोण	कोण
Acc	कोण, कोणास,	कोण, कोणांस, &c.
Instr.	कोणीं, कोणाशीं,	कोणीं, कोणांशीं, &c
Dat	कोणास, &c.	कोणांस, &c.

'काय' is used only in the nominative, 'कसा' being used for 'काय' in other cases; as,—कशास, कशाला, कशानें, कशाहून, &c.

225. A Pronoun is used as an adjective and then it is followed by the noun it qualifies; and if the noun is inflected for a case, the Pronoun assumes its base-form or takes the same case as the noun.

226. All Pronouns in Marathi are derived from Sanskrit Pronouns. The Pronouns मी and तूं are formed from the forms अहं and त्वं; and the forms of all cases of these pronouns can be derived from Sanskrit forms. तो and जो are formed from तत् and यत् respectively; and हा is derived from असौ which becomes अह in Prakrit. काय is formed from कः and कोण (old form कवण) from कः + अन्यः = कोन्यः (who else). The anuswar at the end of तूं appears to be redundant.

227. (a) Many adjectives, such as सर्व, अमका, भलता, कलाणा, इतर, &c. are called Pronouns in some Marathi

grammars, but they are not Pronouns. Pronouns are words, or marks that do not mean any thing, but simply denote a thing by reference. The words सर्व &c. are not meaningless words, but have some attribute; therefore they are adjectives.

(b) Properly speaking all Pronouns are adjectives. But such of them as have not got any particular meaning are classed separately, and are named : **pronouns**.

**228.** Adverbs of place, time and manner are formed from Pronouns. (1) All Pronouns except **मी** and **तू** take the termination 'हाँ' and form adverbs showing 'time.' It may be seen that a slight change is effected in the original Pronouns before adding **हाँ**; as,—तेहाँ, जेहाँ, एहाँ, केहाँ, &c.

(2) Adverbs of place are formed by adding the termination 'यें' to all Pronouns except 'मी' and 'तू'; as,—जेयें, तेयें, एयें, कोठें, &c. These words are also written as जिये, तिये, इये, कुठे, &c.

(3) Adverbs of manner are formed by adding the termination 'वीं' to the Pronouns; as,—तेवीं, जेवीं, केवीं, एवीं, एरवीं, -व्हीं. येरवीं, येरव्हीं, &c.

## CHAPTER XII.

### ADJECTIVE.

229. The third kind of substantives is the **Adjective** (विशेषण). The etymological meaning of the word 'विशेषण' is 'the word that tells something additional' (वि, and the root शिष्). These substantives (विशेषणें) go along with the names of things and add something more to the original meaning of the word, by way of increasing, diminishing or limiting the original sense. For example, 'घोडा' 'a horse', is a name belonging to any individual animal of that class; but 'काळा घोडा' a 'black horse' is a particular individual of that class. The word 'काळा' (black) joined to the noun 'horse' signifies a particular horse having the additional (विशेष) distinguishing quality of blackness. The original sense of the noun is narrowed or limited by the use of an Adjective; because 'black horses' are a smaller division of the whole class of those animals.

230. **Definition** :—An **Adjective** is a word which is joined to a noun, in order to distinguish the thing denoted by it from the other things of the same class, by expressing some additional attribute belonging to it. Or,

An **Adjective** is a word that qualifies or limits the sense of a noun. Or,

**An Adjective** is a word that specifies or narrows the application of a noun, or denotes some attribute belonging to the thing expressed by the noun.

**231.** The distinction between a noun and an Adjective is, that an Adjective cannot stand independently, but must go with some noun.

**232.** It follows, therefore, that Adjectives used independently, that is, without being joined to any other substantives are nouns in every respect. For example, in the sentence 'पृथ्वी गोल आहे,' the word 'गोल' is an Adjective; but in the sentence 'आकाशांत असंख्य गोल फिरतात,' the same word 'गोल' is a noun. So in the sentence 'गरीबांस कोण ओळखितो,' the word 'गरीब' is a noun, but in 'गरीब मनुष्याची दया येते,' the word 'गरीब' is an Adjective.

‘विठ्ठलावांझून आणिक जे वाणी,  
नायकें मी कानीं आपुलीया;  
तुका म्हणे माझें जाणें तोचि हीत,  
आणिकाच्या चित्त माहीं बोला.’

तुकाराम.

In this verse, the word 'आणिक' in the first line is an Adjective and that in the last line is a noun. In the same way, the words गीरा, काळा and शाह्या in 'गोन्वाला काळें चांगलें सोभतें,' 'शाह्याचास मार चव्हाचा,' are used as nouns.

**233.** The noun to which an Adjective is joined, is called the 'विशेष्य' in Marathi.

**234.** In Sanskrit, an Adjective is inflected for gender, number and case of the noun it qualifies. In Marathi, some Adjectives are inflected. Adjectives that are in common use in the language are generally



inflected. They take the gender and number of the nouns and their सामान्यरूप is formed when the nouns qualified are inflected for cases. The masculine form of these Adjectives end in आ, the feminine form in ई (long), and the neuter form in एँ; their plural being formed as ending in ए, या and ई respectively. As,—

Singular.	Plural.
शाहाणा मुलगा,	शाहाणे मुलगे.
शाहाणी मुलगी,	शाहाण्या मुली.
शाहाणें मूल,	शाहाणीं मुलें.

The सामान्यरूप is the same in both numbers and all genders; as,—‘शाहाण्या माणसानें or शाहाणे माणसानें;’ ‘गोऱ्या मुलानें or काळे मुलानें;’ ‘शाहाण्या मनुष्यांनीं,’ ‘शाहाण्या मुलींनीं,’ ‘पांढऱ्या पाखरानें or पाखरांनीं,’ &c.

235. The following is a list of Adjectives that are inflected :—

(1) असा, आंधळा, इतका, इवला, उबडा, उभा, उलटा, एवढा, ऐसा, ओका, ओणवा, ओला, ओंवळा, ओशाळा, कच्चा, कडा, कबरा, कसा, काचा, काणा, कापा, कावा, कुबडा, केवढा, कोंडा, कोंता, कोरा, कोंवळा, खरा, खाटा, खारा, खासा, खुजा, खुरटा, खुला, खुळा, खोटा, गैरा, गोमटा, गोरा, चांगला, जसा, जागा, जाडा, जिता, जुना, जोगता, जोगा, जेवढा, टणका, तरणा, तसा, ताजा, तान्हा, तांबडा, तिकडा, तिडा, तिढा, तिरपा, तिरवा, तेवढा, थोटा, थोडा, शणा, धाकटा, धाकला, नकटा, नवखा, नवा, नागडा, नागवा, नेभळा, पक्का, पच्चा, परका, पांगळा, पिंगा, पिंवळा, पिसा, बडा, बरका, बरा, बांका, बोंडका, भरडा, भला, भुरका, भुंडा, भोरा, भोळा, मिठा, मिढा, मुका, मोठा, मोना, मोरा, येवढा, रातो, रिता, लंगडा, लुचका, लुषा, लुडबुडा, लुबरा, वाकडा, वांझा, वेगळा, वेडा, वैधळा, शाहाणा, शहरा, सगळा, सच्चा, सडा, साचा, साधा, साबडा, सांवळा, सुटा, सुधा, सुलटा, सोदा, सोपा, सोंवळा, हलका, हळवा, हांवरा, हिरवा, &c.

(2) Adjectives ending in का; as,—मारका, कुजका, पिचका, भिजका, &c.

(3) Adjectives in गा; as,—लहानगा, हांडगा, &c.

(4) Adjectives in चा or possessive Adjectives that are used as substitutes of the forms of the genitive case; as,—रामाचा, हरीचा, त्याचा, &c, and other Adjectives formed by adding चा and ला; as,—लांबचा, दूरचा, पुढचा, मागचा, पुढला, मागला, &c.

(5) Adjectives in डा, कोरडा, उघडा, शेवडा, लेंवडा, &c.

(6) Adjectives in णा, (वाणा) लाजिरवाणा, केविलवाणा, &c.

(7) Adjectives in ता; as, हालता, जाता, येता, बोलता, &c.

(8) Adjectives in या or आ; as,—भाजीविक्या, आगलाव्या, सोंगाड्या, लंगडा, फेंगडा, नवशिका, नवशिक्या, &c,

(9) Adjectives in रा as,—हंसरा, धांवरा, लागरा, &c.

(10) Adjectives in सा or भसा; as,—थोडासा, बरासा, चांगलासा, &c.

(11) Adjectives in वला or बाला; as,—घरवाला, पानवाला, करवाला, &c.

(12) All ordinals; as,—पहिला, दुसरा, चौथा, पांचवा, बारावा, &c.

(13) And all other adjectives that end in आ in the masculine gender.

**236.** (a) Adjectives ending in 'अ' are sometimes inflected in poetry; as,—

‘संसाराब्धिनिमग्न जे जन, त्यां उबाचीं परे पाररे,  
बोगींरे अवलोकिले हि करुणालीलालखे नाररे.’

मोरोपंत.

(b) In poetry, adjectives ending in 'अ' are sometimes changed to their base-form. They change their अ into आ in forming their base; as,—‘सुंदरा नेत्रांनी;’

‘रडे जाय तो राखवा लोकपाळा.’

वामन.

**237.** Adjectives are divided into two classes; viz:—**Adjectives of quality and Adjectives of quantity, or Numeral adjectives.**

**238.** Adjectives of quality are used to qualify or describe a thing denoted by the noun; as,—‘उंच मनुष्य;’ ‘काळा कुत्रा;’ &c.

**239.** (a) Adjectives of quantity or Numeral Adjectives express how much of a thing or how many of a class of things are meant; as,—‘कांहीं नद्या;’ ‘चार मुलगे;’ ‘दोन मनुष्ये;’ &c.

(b) Numeral Adjectives ending in आ are not inflected for number, gender and case; as,—‘अकरा पुरुष;’ ‘अकरा बायका;’ ‘अकरा मुलांनी;’ &c.

(c) All numeral adjectives are used like nouns; as,—एकानें, रहांनीं, पांचांस, &c.

(d) ‘एक’ is generally changed to its base-form when joined to a noun which is inflected; as,—‘एक or एका मनुष्यास,’ ‘एक or एके स्त्रीने,’ &c.

(e) All numerals except एक are always used in the plural.

(f) The numerals from दोन to वरून and the numerals बीस, तीस, and सार take their base-forms optionally when used for human beings especially.

(g) The base-forms of दोन, तीन and चार are दोघां or दोहों; तिघां or तिहीं and चौघां or चौहों respectively; those of पांच, सहा, सात, आठ, नऊ, बीस, तीस and साठ are पांचां, साहां, सातां, आठां, नवां, विसां, तिसां and साठां respectively; as,—चार पुत्र; चौघे पुत्र; नऊ मनुष्यांनीं; नवां मनुष्यांनीं; साठजणांनीं, साठां जणांनीं; त्यास चार किंवा चौघे मुलगे आहेत; &c.

(h) The words दोघे, तिघे and चौघे are used as nouns, and, like them, are inflected for gender and case. Their feminine forms are दोघी, तिघी and चौघी, and the neuter forms are दोघें, तिघें and चौघें. Their masculine and neuter base is दोघां, तिघां and चौघां. The feminine form remains unchanged for the base.

(i) The Ordinal Numeral Adjectives are formed by adding 'वा' to the numerals; as,—पांचवा, सातवा, आठवा, &c. But the ordinal numerals of एक, दोन, तीन and चार are पहिला, दुसरा, तिसरा and चौथा respectively.

(j) Ordinals are inflected like other Adjectives ending in आ. They are often used as nouns.

**240. Relative or Possessive Adjectives.—(1)** Adjectives are formed by adding the termination 'च' to nouns and are called Relative or Possessive Adjectives. These Adjectives are inflected like those ending in आ; as,—'रामाचा घोडा', 'रामाचें घर', 'रामाच्या घराचें दार', &c.

(a) In Marathi, the original Sanskrit genitive is changed into dative; and these Adjectives are used to supply the place of the forms of that case. They are, therefore, said to be the forms of the genitive case.

(b) The noun is changed into its nominal base by the termination 'च'; as,—घोड्याचें, कवीचा; साखेचें, मामातांचीं, सरदारीचा or सरदारांचा, &c.

(c) Sometimes 'ल' is used for 'चा'. In the case of the pronoun 'आपण,' 'ल' is used and the ण of आपण is dropped; as,—आपल. The possessive Adjectives formed from the pronouns मी and तू are माझा and तुझा.

(d) Before adding this termination to nouns denoting place, the base-form is made up optionally; as,—घरचा, घराचा; हालंडचा, हालंडाचा; इंग्लंडचा, इंग्लंडाचा; शहरचा, शहराचा; &c.

(e) Nouns expressive of time, as,—वेळ, सकाळ, दुपार, संध्याकाळ, &c., do not form their base before this termination. But the nouns वर्ष, महिना and आठवडा are exceptions. They form their base according to the general rule; as,—वेळचा, सकाळचा, संध्याकाळचा, वर्षाचा, आठवड्याचा, &c.

(f) Adjectives are formed from adverbs showing place and time by adding this termination (चा) to them; as,—वरचा, खालचा, तेव्हांचा, केव्हांचा, आतांचा, मगंचा, &c.

(g) This termination and its substitute ल, are applied to post-positions to form Adjectives; and when these Adjectives are used after nouns, the nouns assume their nominal bases just like they do before the post-positions; as,—झाडावरचा, दाराखालचें, देशांतलें, &c.

(h) Adjectives are formed by adding this termination to nouns in the locative case with the termination ई; as,—घरींचा, दारींचा, देशींचा, अंतरींचा, &c.

NOTE. Such Adjectives are formed from the locatives showing time and place.

(i) Proper nouns from foreign languages form Adjectives by this termination without their base being

formed ; as,—टॉमची टोपी, बेनचें व्याकरण, कूकचें ड्योतिःसाख, टॉडची भूमिती, अकबरचा मुलगा, &c.

(j) But when these nouns are in common use, they form their base (optionally) and then this termination is added to them; as,—अकबराचा, औरंगजेबाचा, &c.

**241. Pronominal Adjectives.**—Certain adjectives have pronominal significance, or they are derived from pronouns. They are called **Pronominal Adjectives**.

**242.** A pronoun differs from an Adjective by its being only a mark for a noun. A pronoun of itself has no meaning. An Adjective is used for a noun as it denotes some attribute belonging to the person or thing denoted by that noun; while a pronoun is used for a noun, only in reference to it. A pronoun simply refers to a noun, but an Adjective refers to it, and in addition, gives it some special or additional attribute. As in the example 'काल जो मनुष्य गेला तो आज आला' the pronouns 'जो' and 'तो' are joined to the noun 'मनुष्य' and nothing more is known about 'मनुष्य' excepting a simple reference. But in the sentence 'सहाय्यास मार सद्धांचा,' the word 'सहाय्यास' points to 'मनुष्य' just like a pronoun, and also denotes some attribute in addition.

(a) It will also be seen that an Adjective cannot perform the function of a pronoun; because it mentions something which we do not always want to tell.

**243.** Some Adjectives are formed from pronouns, and therefore they perform the function of pronouns as well as Adjectives. They are:—असा, जसा, तसा, कसा, केवढा,

तेवढा, कोणता, कोणचा, भमका, समका, भलता, फलाणा, काहींएक, कोणीएक, जो कोणी, &c. These Adjectives are called **pronominal Adjectives**.

**244. Predicative Adjectives**—क्रियाविशेषणें or विशि-विशेषणें,—Adjectives are generally joined to nouns; but sometimes they are related to nouns and verbs at the same time; as,—‘हरी चांगला आहे’; ‘रोगी बरा झाला’; ‘तो वांकडे बोलतो’; ‘खेकडे उलटे चालतात’; ‘या हांड्या तिरप्या बसल्या’; ‘हें चार चांगलें लागलें’; &c. These Adjectives qualify the noun as well as the verb, and are a part of the predicate; hence they are called **Predicative Adjectives**.

**245.** An Adjective is called an **attributive Adjective** when it is used only with a noun; and when it is joined to a noun as well as a verb it is called a **Predicative Adjective**.

**246.** Those Adjectives that are inflected according to their nouns, are also inflected when used predicatively, according to the subject of the verb. This will be clear from examples given above.

**247.** The Adjectives ‘फार, अति, पुष्कळ, अतिशय and such others denoting superlative qualities are used before other Adjectives and indeclinables to qualify them; as,—‘तो फार चांगला आहे’; ‘अति थंड पाण्यानें सर्ही होईल’; ‘या विद्याभ्यानें परीक्षेच्या वेळीं पुष्कळ चांगला अभ्यास केला’; ‘चार फार डंच उडते’; &c.

**248.** Nouns assume their nominal base when certain Adjectives come after them. These Adjectives are चारखा, सदृश, मुख्य, जोगा, योग्य, सोलाचा, समान, सम, उगडा,

विरुद्ध, &c., and such others having the same meaning; as,—‘तो माझ्यासारखा आहे;’ ‘तो हरष्ट्या सोळाव्या आहे;’ &c.

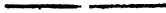
(a) The cause of this change seems to be, that the original Sanskrit words from which these Adjectives are derived, govern certain cases; as,—‘रामेण तुल्यः;’ ‘मात्रा स-  
दृशः;’ तेन समः;’ &c.

(b) In Marathi, these case terminations are omitted and only the base-form remains.

249. Nouns also form their nominal base before some pronominal Adjectives; as,—‘असा’, ‘इतका’, ‘एवढा’, &c. as,—‘हरी गोविंदा-इतका सहाय्या नाही;’ ‘तो त्याच्या-एवढा आहे.’

‘केतु च्छेदुनि पार्यं सुमनिस्रुताये हरावया प्राण,  
जोडी गांडीवगुणीं सन्नुहर हरायुधा-असा बाण. ’

मोरोपंत.





## CHAPTER XIII.

### THE VERB.

#### I.—General Definitions.

250. It has been already stated that there are two kinds of verbal forms, viz :—Verbs proper or **Finite Verbs** ( क्रियापद ), and **Infinite Verbs** or **Infinitives** ( कृदन्त ), or **Verbal Derivatives**.

251. A **Finite Verb** expresses being or action *with respect to time* ; and an **Infinitive** expresses being or action in the form of a verbal noun, adjective or an in-declinable, *without any reference to time*.

252 **Definition** :—A **verb** is a word by means of which we make an assertion or declaration, or express a will, or utter a command, with respect to time or in a particular manner or,

A **Verb** is a word that is used to say something about some person or thing.

**Examples**.—जाई, बसे, धावेल, बोलतो, करिजे, लिहिलें, सांगतो, जातील; ' पाऊस पडतो; ' ' मुलगे घरीं जातील; ' ' तुझे कल्याण असो; ' ' मुला घरीं जा; ' ' हरिने पत्र लिहिलें, ' &c.

253. The verbal forms in these examples are **Finite Verbs**, because they express a full action. But in ' पाऊस पडून—' ' मुलगे जातांना—' ' मुलगा घरीं जाऊं—( लागला ).' ' पत्र

लिहावयाचे—, &c. the verbal forms are not Finite Verbs, because they express an incomplete action; they are Infinitives ( कृन्तें ).

254. It is, therefore, necessary that a verbal form, in order to be complete, must refer to time, as,—‘ तो काल गेला ’ ( past time ), ‘ मी आज जातो ’ ( present time ) and ‘ तो उद्यां जाईल ’ ( future time ). Or, it should refer to the manner in which the action is performed; as,—‘ तूं चलीं जा ’ ( shows command ), ‘ जुलांनीं शळिस जावें ’ ( shows duty ).

255. This reference to the time of action is called the Tense; and the reference to the manner of action is called the Mood.

256. All Verbs, except the verb अस ‘ to be ’ when it does not mean ‘ to exist,’ express some doing or action. It is, therefore, necessary that every Verb must have some *doer* of the action; The word denoting the person or thing doing the action denoted by the Verb is called the *Doer of the action* ( क्रियाकर्ता ) or *Agent* ( कर्तृपद ).

257. The Verb tells or says something about some person or thing; that about which the verb tells, is called the Subject ( कर्ता ). The Subject is always in the nominative case and therefore it is also called the Nominative.

258. It has already been told ( vide Sect. 69 & 70 ) that Verbs are of two kinds, Transitive ( सकर्मक ) and Intransitive ( अकर्मक ); and the transitive Verbs require an object.

259. A verb that denotes an action or feeling which is directed towards something is **Transitive Verb**.

260. The word denoting the thing towards which the action or the feeling of a Transitive Verb is directed, is called the **Object**.

261. A Verb that denotes a state or condition, or an action or feeling, which is not directed towards anything, is called an **Intransitive Verb**.

262. Examples,—

(a) 'रामा काम करितो,'—In this, the word 'रामा' denotes the doer or agent of the action 'करितो'; the action denoted by 'करितो' is directed towards काम, therefore, 'काम' is the Object and the Verb is Transitive. In this sentence, the Verb 'करितो' tells something about 'रामा,' therefore रामा is the Subject. But in the sentence 'रामानें काम केलें,' we say केलें about काम; therefore काम is the Subject as well as the Object.

(b) 'देव आहे', 'मूल निजतें'—Here, the Verbs denote the state or condition; and in 'तो जातो', 'हरी बसला', 'मी पहातो', the Verbs denote actions or feelings not directed towards anything. Therefore they are Intransitive Verbs.

(c) There are certain Verbs which can be used Transitive as well as Intransitively, as,—'तो पाणी भरितो', 'मला हौस भरते', 'तो दार उघडते', 'वाऱानें दार उघडतें' &c. These are called **उभयविध क्रियापदं**, i. e. Verbs Transitive as well as Intransitive. But there is no necessity of recognising these verbs as a separate class. A Verb cannot be Transitive as well as

intransitive at the same time, and when the same Verb is transitive as well as intransitive, it has properly speaking two different senses, and so the forms of the Verb in two different senses should be considered as the forms of two different Verbs.

283. There are a few Verbs which have a complete sense in themselves, and do not require any word denoting the Doer or Object; such Verbs are called the **Impersonal Verbs** (अकर्तृक क्रियापदें); such as,—‘आतांवा सहा वाजतां उजाडतें,’ ‘मला स्वाच्या जेथेंच सांजावतें,’ ‘स्वाला तेथें करमणें नाहीं,’ &c. Such Verbs are very few in number; they are कळमळणें, मळमळणें, सांजावणें, फावणें, उजाडणें, करमणें, डबळणें, गडगडणें, चकाकणें, &c.

*N. B.* Some of these are both अकर्तृक and ordinary Verbs; such as,—‘तो पाणी डबळतो,’ ‘माझें पोटांत डबळतें,’ &c.

284. It has been told that Verbs have **Tenses and Moods**.

285. **Tense** is the form of the verb made to indicate time to which the action or state of the Verb is referred.

286. There are three tenses of Verbs, viz., the **Present Tense**, the **Past Tense** and the **Future Tense**.

(a) **Present Tense** shows that the action is just taking place, being done, or is going on; as,—‘सुखता बालका,’ ‘हरी बसतो,’ &c.

(b) **Past Tense** shows that the action is past, or did take place; as,—‘सुखता बालला,’ ‘हरी बसला,’ &c.

(c) Future Tense shows that the action is to take place at future time; as,—‘हुलगा चलिल,’ ‘हरी बसेल,’ ‘चाकर गावाला जाईल,’ &c.

(d) Examples:—

‘मस्तुत, मदनिता हें जाणें (present) मी परि जनांसि कळवावा.

ऐसें निघुर वदलों (past) तुमची बांका अशेष पळवावा.

‘मी स्वासि म्हणे (present) पूर्वीं एके मुनिनें विचारिलें होतें (past).

जें स्वातें मत्तातें कयिलें (past) मद्दत सांगतें (present) होतें.

मोरोपंत.

‘आर्वां हुक्कामाला हाविन (future), परि जरि लुह्मी न मागाल (future),  
मालाल (future) प्रभु कंठीं, तेव्हा फुगवील (future) कीं रमा गाल.’

मोरोपंत.

‘अवितिच्या उदरीं हरि जन्मला (past),

झणुनि ते समयीं कळलें (past) मला;

विभव, राज्य, समस्त हरील (future) रे,

यद्यहि होइल विस्तृत अस्त रे.

वामन.

267. Mood ( अर्थ ) is the form assumed by the Verb to indicate the mode or manner in which the action or state denoted by the Verb is conceived by the mind. Or,

Mood is the manner of expressing the action denoted by the Verb.

268. Marathi Verbs are inflected to denote three Moods, viz.—The Imperative, the Potential and the Subjunctive.

(a) When the form of the Verb expresses wish, command or entreaty, it is called the Imperative mood.

(भासाय); such as,—‘मी जाके काम?’ ‘तुम्ही पत्र लिहा;’ ‘ते येथे बसोत;’ ‘मुला, हे काम कर;’ ‘देव राणीचे रक्षण करो;’ &c.

(b) When the verbal form expresses will, power, liberty, habit, obligation, necessity, or possibility, it is called the Potential mood (विध्यर्थ); such as,—‘म्वा जावें;’ ‘तुम्हीं पत्र लिहावें;’ ‘त्यांनीं तेथे बसावें;’ ‘मुलांनीं प्रथम पत्रे करावे, मग खेळावें;’ ‘देवानें राणीचें रक्षण करावें;’ ‘त्यानें सहानुभूती पुष्कळ रडावें व मग बापाचे हातचा मार खावा;’ ‘तू आज घरी रहावें;’ &c.

(c) It will be seen hereafter, that the Potential in Marathi is the passive form of the Imperative; as,—‘तू काम कर (imp.);’ ‘त्वां काम करावें (poten.).’ It should be stated here, that both these Moods convey a similar sense; but the Potential expresses a milder form of command or entreaty; such as,—‘हें पत्र लिहा;’ ‘तुम्हीं एवढे पत्र लिहावें;’ &c.

(d) The following are a few examples of the Verbs used in these two moods:—

(1) The Imperative:—

‘वेई वेई माझे वाचे, गोड नाम विठोबाचें.’

‘धावें पावें बा अनंता, सर्वसाक्षी कुपार्वता.’

सुकाराम.

‘जा सांग पिढ्याला, म्वां त्यजिलें वृषपर्वपुर.’

‘हळू हळू झडो अहंता सज्जननीं, वार्धकीं जशी सौंदी,

केंद्रु विवेक विषया, निस्पृह जन वस्तुतें जसा केंडी.’

‘सुसंगति सदा घडो, सुजनवाक्य कानीं पडो,

काळक मतिचा झडो, मति सनुक्त नाहीं वळो;

स्वतःच इत्या कळी, इतिमात्र सारा गळी,  
 पुन्हा न मन हें मळी, इति आत्मबोध जळी.

मोरोपत.

(2) Potential :—

‘कांपावें मन कुजनी वृद्धपणीं कांपतें जसें शिर तें,  
 सत्संगांत शिरावें बालक जमनीकडे जसें शिरतें’  
 ‘सत्वातें जोडावें सुजें, धर्मासि पळ न सोडावें.’  
 ‘धृतराष्ट्र म्हणे विदुरा, हें त्या पौत्रासि वर्ष सोळावें,  
 लोळावें मांडिवरी, तेजें द्रोणादिकांसि चोळावें!’

मोरोपत.

(c) When the form of the Verb expresses condition or supposition, it is called the Subjunctive mood (संके-  
 तार्थ); such as,—‘तो जाता तर बरें होतें;’

‘जसें चित्तीं बोले, मोजी उर्वरित दिवस-महिने ती;  
 नसतें तसें, तरि सुखें वय भोगुनि तरधिक अम हि नेती.’

मोरोपत.

‘श्रीमन्मयूर-कविची देते संतोष नामवां कविता,  
 असता जरि भूमिवरी सुरगुरु-तरि तोहि नाग वांकविता.’

When the Verb expresses one of these Moods, it does not particularly express any of the three Tenses; that is, the forms of moods are the same in all the three Tenses. Or, these Moods may be considered as different kinds of the Present tense. This will be clearly seen from the above examples.

(g) When the form of the Verb does not express one of these moods, it is said to be in the Indicative mood (स्वार्थ) for the sake of distinction.

(h.) Therefore,—When the form of the Verb makes an assertion, whether affirmative or negative, or when we ask a question, it is called the **Indicative mood**, such as,—‘विद्यार्थी पाठक जातातः’ ‘मी आज पुर्विस जाईनः’ ‘तो आतां घरीं नवेलः’ ‘‘तुझी एवढें पत्र धाडाल काय ?’ ‘‘चाकरां पत्र लिहें.’ ‘‘तुलांनें रघुन गोंधळ केला;’ &c.

269. It has been stated that the Verb says something about the Subject. Therefore the Verb is the *description* or *assertion* or *saying* about the Subject. It is natural, therefore, that the Verb should always follow or be always dependent on the Subject.

270. A Verb always follows the Subject in number and person, and often in gender also; that is, a Verb is *inflected* for the number, and person and often for the gender of the word denoting the Subject; as for examples :—‘‘तुम्हांस उडतो;’ ‘‘तुलांनें उडतातः’ ‘‘मी बेईन;’ ‘‘तो बेईल;’ ‘‘तूं बेईली;’ ‘‘विनची उडते;’ ‘‘पक्षी उडतो;’ ‘‘पाखरें उडतात;’ &c.

271. We make the assertion about the Doer of the action; or we also say something about the Object; thus we say, ‘‘विद्यार्थी पुस्तक वाचतो’ ‘‘The student reads the book,’ i. e. we say वाचतो about the Doer विद्यार्थी. We also say, ‘‘विद्यार्थीनें पुस्तक वाचिलें’ ‘‘The book is read by the student;’ that is, we speak about the Object पुस्तक.

272. This shows, that the Verb is *constructed* according to the word denoting the Doer if we speak about the Doer; and it is *constructed* according to the Object when we speak about the Object. When the Verb agrees with the word denoting the Doer, it is called a *subject*



क्रियापद (an active form of the Verb); and when it agrees with the word denoting the Object, it is called a कर्मणि क्रियापद (a passive form of the Verb).

273. Sometimes in Marathi, the Verb agrees neither with the word denoting the Doer nor the Object, but is used in a particular form; in such a case the Verb is called the भावी क्रियापद (Absolute Verb).

274. When there is a कर्तरि Verb in a sentence, the construction of the sentence is called the कर्तरि-प्रयोग (Active construction); when there is a कर्मणि Verb, the construction is कर्मणि-प्रयोग (Passive construction); and when the Verb is भावी, the construction is called the भावी-प्रयोग (Absolute construction).

(a) Examples.—(1) Active Verbs :—

मी घरीं जातों  
शिपाई पत्रें वांटतो.

मोतदार घोडा बांधितो.  
विद्यार्थी पुस्तक वाचील.

(2) Passive Verbs :—

शिपायानें पत्रें वांटिलीं.  
मोतदारानें घोडा बांधिला.

विद्यार्थ्यानें पुस्तक वाचिलें.  
'त्वां काय कर्म करिजे लघु लेकरानें.'

'जें जाणीविवीण जाणिजे, परब्रह्म तें.'

'करिजेल हास्य नगरीं, आस्य प्रेक्षुनि बायकांनीं कीं.'

(3) Absolute Verbs :—

मोतदारानें घोड्यास बांधिलें.  
रामानें रावणास मारिलें.

त्यानें जावें.  
मुन्हीं येथें बसावें.

'या गुणेंचि कमलोद्भवतात, सोहजे सुलभ भागवतात.'

मोरोपंत.

(b) Here, in the first set of examples, the construction of the sentence is कर्तरि and the Verb is कर्तरि

( active ); in the second set of examples, the construction is कर्माणि ( passive ); and as in a कर्माणि construction the Verb should agree with the Object, the कर्माणि-प्रयोग is formed only from transitive Verbs. In the third set of examples, the construction is भावी and the Verb is भावी ( absolute ).

275. In the भावी construction, the Verb does not agree with any word in the sentence; that is, the Verb has no Subject. It assumes the passive form; and as there is no word in the sentence to which it should agree, it is put in the third person, singular number and neuter gender. In this construction the Verb is said to have assumed its *natural* form ( भाव means nature or disposition ), as there is no word in the sentence to guide it; and therefore the construction is called भावी-प्रयोग. The कर्माणि and the भावी forms of the Verbs are, therefore, the same with regard to their inflection, but they differ in sense. Both transitive and intransitive Verbs are used in forming the भावी construction.

276. Verbal roots ( धातुशब्द ) have got different forms, and they are inflected like substantives, to express different senses. As the inflected forms of nouns &c. are called *cases*, so these forms of Verbs may also be called *cases*; the cases of nouns being called Nominal cases ( नामविभक्ती ) and those of verbal roots, Verbal cases ( आख्यातविभक्ती ).

N. B. The word आख्यात means 'what is told or said'; and so it has the sense of the English word *Predicate*. It also means 'a Verb' and so an आख्यातविभक्ती means a *Verbal case*.

**277.** (a) Verbal roots are inflected for (1) Tenses and Moods, (2) Numbers, (3) Persons, and sometimes for (4) Genders.

(b) Each Tense and each Mood is an आख्यातविभक्ती. It has got different forms for persons and numbers. So each आख्यातविभक्ती has six different forms. When an आख्यातविभक्ती is inflected for genders, there are six forms in the case of each gender.

(c) The verbal forms are made up by adding terminations to the original root. The root itself often undergoes some modifications and forms a kind of *Samanyarupa* or *base*. However, these changes are simple and are not very numerous. They are therefore related separately in the case of each आख्यातविभक्ती.

## II. Tenses and Moods.

### आख्यातविभक्ती.

**278.** In Sanskrit, there are ten Tenses and Moods; viz., one Present Tense, three kinds of Past Tense, two kinds of Future Tense, and four moods, viz,—(1) the Imperative, (2) the Potential, (3) the Benedictive and (4) the Conditional.

**279.** Out of these Sanskrit Tenses and Moods, the Prakrits have retained only the Present Tense, and the Imperative mood; and all the vernaculars have got the same as derived from Sanskrit. The future in Sindhi and Gujarathi appears to have been derived from that tense in Sanskrit.

**280.** There are at present eight tenses and moods ( आख्यासविभक्ती ) in Marathi. They are as follows :—

- ( 1 ) Old Present Tense. जुना वर्तमान or कवितेंतील वर्तमान.
- ( 2 ) Modern Present Tense. नवीन or चालू वर्तमान.
- ( 3 ) Past Habitual. रीतिभूत.
- ( 4 ) Past Indefinite, or Simple Past. शुद्ध भूत.
- ( 5 ) Future Tense. भविष्यकाळ.
- ( 6 ) Imperative Mood. आज्ञार्थ.
- ( 7 ) Potential Mood. विध्यर्थ.
- ( 8 ) Conditional Mood. संकेतार्थ.

**281. Old Present.**—(a) This tense is derived from the Present tense in Sanskrit. The following are the forms of the Sanskrit Present Tense of the root हस् ‘to laugh’ :—

	Singular.	Plural.
1st per.	हसामि	हसामः
2nd per.	हससि	हसथ
3rd per.	हसति	हसन्ति

(b) The following are the forms of the Present Tense in Prakrit :—

	Singular.	Plural.
1st per.	हसम्मि	हसम्म
2nd per.	हससि	हसह
3rd per.	हसदि, हसइ	हसन्ति

(c) It will be easily seen, that the following terminations of the Present Tense in Marathi are derived from the terminations of the Present Tense in Prakrit :—

1st	{ई (in the case of a tran. verb) {तू (in the case of an intrans. verb)	ऊं, ओं
2nd	सि	आ
3rd	{ई (Transitive ) {ए (Intransitive )	ती

*Ex.*—The root हस or हसणें, Intransitive,—

1st per	मी हंसें	आम्ही हंसूं, हंसों
2nd per	तू हंससि, हंसशी	तुम्ही हंसा
3rd per	तो &c हंसे	ते &c. हंसती

The root कर, Transitive,—

1st per	मी करीं	आम्ही करूं, करों
2nd per	तू करि-शी,-सी	तुम्ही करा
3rd per	तो &c. करी	ते &c. करिती

(d) This Present Tense is only used in poetry and in old Marathi. It is often used also to denote the Past and the Future tenses.

## 282. The Modern Present.--

(a) The root हंस, masculine forms.

मी हंसतो	आम्ही हंसतो
तू हंसतोस	तुम्ही हंसता
तो हंसतो	ते हंसतात

(b) The forms of this Tense are derived from the Sanskrit present participial adjective. In Sanskrit, several tenses and moods are often expressed by putting verbal adjectives and participles having the sense of that tense or mood before the forms of the root अस् 'to be.' Thus 'कि-

करो ग्रामं अगच्छत् or जगाम or अगमत्' is expressed by 'किंकरो ग्रामं गतः (अस्ति).' As the forms of Sanskrit roots in the different tenses and moods are rather difficult, this process of making up verbal forms was found easier, and has been very extensively resorted to in the modern Sanskrit literature. The Prakrits and vernaculars have followed the same process, and out of eight tenses and moods three tenses and one mood in Marathi are formed in this way.

(c) In Sanskrit, the Present participle is formed by adding त् to the root. This त् becomes (full) त in Marathi, as in करीत, जात, येत, वसत, लिहीत, &c.

(d) This participle is put before a form of the Present tense of अस 'to be,' and a double or compound Verb is formed; as,—'तो जात आहे' 'He goes' or 'He is going'; and afterwards the forms of the Present tense are made up by the combination of these two forms. Thus:—जात + आहे (1st person singular) = जाताहें; this becomes जातोहें in poetry and जाताएँ, जातोएँ, जातोयँ in the Konkani dialect, and thus we get जातों.\*

Again, जाती fem. + आहे = जात्याहें; which becomes जात्याएँ, and then जात्यें. जाती is also used in the third person and जातें is the refined form of जात्यें. In the same way 'ते जात आहेत' = जात आहेत, जाताएत, जात्यात, जातात; 'मैं जात आहेस' = जाताहेस, जाताएस or जातोहेस, जातोएस = जातोस; &c.

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\* It should be remembered, that when there is a long accented penultimate vowel at the end of a word, followed by an unaccented one, the latter is dropped and the penultimate vowel becomes final. ( vide chapter I. XXVI).

(e) All forms of the modern Present Tense can be derived in this way.

(f) The verbal forms in Sanskrit do not change for genders. The same is the case in English. But in Marathi and other vernaculars of India, verbal forms of such tenses and moods as are derived from adjectives change for genders. This is, because, an adjective in Sanskrit is inflected for genders of the noun it qualifies. The forms of this present tense are changed for genders; as,—  
' तो जातो, ती जाते, ते जाते, ' &c.

(g) Although these forms are inflected for genders in the standard Marathi, they remain unchanged in the dialects. Thus :—

	Mal.		Goa
1st per.	करतें, करतंय	करतों, करतंव	करतां करतां
2nd	करतस	करतात	करतास करतात
3rd	करता	करतत	करता करतात

Ohitpawani.

करचां	करचों, करचां
करचस	करचां
करचे	करचत.

(h) The Karhadas of Konkan often use the same form of this tense for all genders, at least in the first and second persons; as,—मी जातो, तूं जातोस, are used even in the case of females. In the language of the common people, the forms 'करतस' and 'करता' are also used without the distinction of genders.

**283. The Habitual past (रितिभूत):**—In old Marathi, the forms of the Present tense were used to denote the past. These forms were afterwards used with some changes in the sense of the Habitual past. as,—‘तो जाई’ ‘He used to go;’ ‘तू बसस’ ‘you used to sit;’ &c. As this tense is derived from the original present tense in Sanskrit, these forms do not change for genders.

**284. The Simple Past (सुद्धभूत):**—(a) The forms of this tense are made up by putting the forms of the present tense of अस after the past passive participle of a root. In Sanskrit, this participle is formed by adding त to the root (as,—गत, प्राप्त, अस्त, लिखित, नत, प्रेषित, &c.). this त becomes द् or ड् in Prakrit and ल in Marathi; as,—गेला, गेली, गेलें ‘He, she or it ( is ) gone.’ The two verbal forms were afterwards combined in the same way as in the case of those of the Present Tense. Thus,—केला + आहे = केलोंहे, केलाएँ, केलोंय, and then केलों. केली + आहे = केलीहे, केलीए, केलीय, and then we get केली by dropping ए or य by virtue of the rule XXVI, Ch. I.

( b ) As this tense is formed from an adjective, it takes different forms for genders; as तो गेला, ती गेली, तें गेलें, &c.

**285. Future Tense (भविष्यकाळ):**—(a) The forms of this आख्यातविभक्ती are obtained in this way:—The syllable ल is added to the forms of the old Present tense. This ल is changed to न in the first person singular, and it is dropped in the plural.

(b) There are two forms ( करूं and करों ) of the Present tense in the first person plural, out of which only



one ( *i. e.* कर्त्तृ ) is retained in the Future. Before adding ल, if there is any anuswar at the end of the form of the Present tense it is dropped. Thus :—

	Singular.	Plural.
1st per.	मी करीन	आम्ही करूं
2nd per.	तूं करिशील	तुम्ही कराल -
3rd per.	तो, ती, तें करील	ते, त्या, तीं करितील

( *c* ) The origin of this tense is not as yet satisfactorily traced. There is no doubt that it is formed from the Old Present, but the origin of the syllable ल that is added is not known. In Hindustani the syllable गा is added in the same sense; as,—जावेगा, करेगा, होएगा, होवेगा, &c.

( *d* ) It has been suggested by a Marathi scholar that these forms are derived from those of the विधिलिङ् or विध्यर्थ ( Potential ) in Sanskrit. The forms of this mood are often used in Sanskrit to denote the future; as,—‘ गायेयं यदि गुणगृहितारं लभेयन् ’; ‘ I shall sing if I get an appreciator.’ The following are the forms of the Sanskrit Potential of the root भू ‘ to become ’ :—

	Singular.	Plural.
1st per.	भवेयम्	भवेम
2nd per.	भवेः	भवेत
3rd per.	भवेत्	भवेयुः

( *e* ) Now, it is not impossible to have the forms होइन, होऊं, चालेन, चालूं, हंसेन, हंसूं, &c. from भवेयं, भवेम, and the similar forms चलेयं, चलेम, हसेयं, हसेम, &c. The त in

भवेत् ( भवेत् in the Atmanepada\* ) and in वसेत् ( वसेत्, Atmanepada ) might have been changed to ल as in the case of many other Sanskrit forms. In the Goanese dialect the forms दिसेत्, चालेत्, करशीत्, &c. are still used instead of the forms दिसेल, चालेल, करशील, &c. in the standard Marathi. This theory appears to be plausible. But it has been already stated that out of the Sanskrit tenses and moods only two are retained in the Prakrits and have come down to the vernaculars; and no trace of the विधिलिङ् in Sanskrit has been found in any of the Prakrit languages. In the stone inscriptions mentioned in Chapter I. LV. the forms of the Old Present are used to denote the Future. In the Parel inscription which bears the date 1186 A. D. we have got ' जो कोणइवि एसासन लोपी, तेच्या वेद्यनाथ देवाची भाल सकुटुम्बी आपडे; ' and in the Patan inscription of A. D. 1206 we have ' इयां पाटणीं जें केणें उवडे—' and also ' एथ जें मविजे तें मडिचेन मापें मवावें. ' Now, in these sentences, the forms ' लोपी, आपडे, उवडे ' and मविजे ( passive ) are evidently the forms of the Old Present used in the sense of Future. But in the Dnyaneshwari (composed in A.D. 1290) are to be found the forms of the Future tense made up by adding ल to those of the Present. It is clear, therefore, that the Future forms are made up by the addition of ल to the forms of the

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\* There are two sets of terminations for all tenses and moods in Sanskrit, viz, the Parasmaipada and the Atmanepada terminations. The roots in Sanskrit take one set of terminations or the other, or often the both. Prakrit languages have lost this distinction, but the terminations in the Prakrits and in the vernaculars, are derived from both the Parasmaipada and the Atmanepada terminations in Sanskrit.

Present and this mode of forming the Future tense first came into use some time between A. D. 1206 and 1290; and before that time, the forms of the Old Present were used to denote the Future. So the possibility of the truth of the theory mentioned above is questionable, and the point as to the origin of the Future suffix ल remains unsettled. As this tense is formed originally from the Sanskrit Present tense, the forms do not change for genders.

**286. The Imperative Mood (आज्ञार्थ);—**(a) This mood in Marathi is derived from the corresponding Imperative mood in Sanskrit. The following are the forms of the Sanskrit and Marathi Imperative Moods, which the student should compare.—The root हस् Skr. and हंस Marathi, meaning to laugh :—

हस् Skr.		हंस M.	
Singular.	Plural.	Singular.	Plural.
हसानि	हसाम	हंसं Pr. हसाई	हंसं
हस	हसत	हंस	हंसा
हसतु	हसन्तु	हंसू Pr. हसऊ	हंसूत, हंसीत.
		हंसो	हसडु

(b) As these forms have their origin in the forms of the original Sanskrit mood, they have no distinction for genders.

**287. Potential Mood (विध्यर्थ);—**(a) This is formed by adding the terminations of genders and numbers and in a few cases of different persons, to the potential adjective which is obtained in Marathi by adding आव to the root; as,—मी जावा, तुम्ही जावेत, ती बसावी, पाखरें उडावीं, हरी आज यावा, &c.

(b) This termination आव appears to have been derived from the termination ल्यप् in Sanskrit. In Sanskrit,

the adjectives in लब्ध (कर्तव्य, गंतव्य, यातव्य, ज्ञातव्य, &c.) are used to express the sense of the Verb in the Potential mood, as,—‘तत्र नया किमर्थं गंतव्यम्?’ (‘म्यां तेथें कशास जावें?’); ‘कथमिदं ज्ञातव्यं तेन?’ (‘हें त्यानें कसें जाणावें?’) &c. This लब्ध becomes अव्व in the process of the formation of अपभ्रंशा; and it afterwards becomes आव् in Marathi.

(c) As this Mood is formed from an adjective it takes genders.

**288. Conditional (संकेतार्थ);**—In order to express this Mood the forms of the Modern Present tense are used with a little change. As the forms of the Modern Present are inflected for genders, these are similarly inflected.

**289.** It will be seen that the forms of the Modern Present, the Simple Past, the Potential and the Conditional are changed for genders, because they are derived from adjectives; and those of the Old Present, the Habitual Past, the Future and the Imperative are not so changed, because they were originally derived from the forms of Sanskrit tenses.

### III. Passive and Absolute forms.

**290.** In Sanskrit every tense or mood has got two sets of forms;—viz, the *Active* (कर्तरि) and *Passive* (कर्मणि) in the case of transitive verbs, and *Active* (कर्तरि) and *Absolute* (भावे) in the case of intransitive verbs. Thus, in the sentence; ‘नृपातिः स्तेनान् इण्डयति,’ the verb is Active; but in ‘नृपतिभिः स्तेनाः इण्डयन्ते,’ it is Passive; in ‘सूर्यः प्रकाशति,’ the verb is Passive; but in ‘सूर्येण प्रकाशयते,’ it is Absolute.

**291.** In English also, there are two kinds of constructions, viz—active and passive in the case of every transitive verb. Thus in ‘Râma reads the book,’ the verb is active, and in ‘The book is read by Râma,’ it is passive. But such is not the case in Marathi. In Marathi there were originally active and passive forms in the case of a transitive Verb, and active and absolute forms in the case of an intransitive Verb, just like they are in Sanskrit. But Modern Marathi has lost the passive forms. As the forms of the Simple Past and of the Potential mood are derived from the Sanskrit Past and Potential passive participial adjectives, they only are *Passive*; and there is no active construction in their case when the Verb is transitive. While in the case of all other tenses and moods, there is no passive construction at all.

**292.** The passive forms in old Marathi were made up by adding ज to the root and then appending the terminations of the tense or mood of which it was to be formed. The passive suffix is य in Sanskrit (as in जायते, क्रियते, बुध्यते, दीयते, हन्यते, खायते, &c.), which becomes ज in Marathi. The following are the examples of these forms :—

(1) Passive (कर्मणि) forms :—

‘ जें ध्यानावीण ध्यायिजे । जें चित्तावीण चित्तिजे,

जें जाणीवेवीण जाणिजे । परब्रह्म तें. ’

‘ विचारी तूं अर्जुन । कीं कारुण्यें कीजसी दीनू. ’

ज्ञानेश्वर.

‘ जेणें माया अधिष्ठिजे । तें ब्रह्म मायोपाधी बोलिजे ’

माया शबल ऐसैं म्हणिजे । तथा तेंचो. ’

मुकुंदराज.

‘त्वां काय कर्म करिजे लघु लेंकरानें.’

वामन.

( 2 ) Absolute ( भावी ) forms :—

‘स्वर्गा पुण्यात्मकें पापें येईजे, पापात्मकें पापें नरका जाईजे,  
नग जेणें मातें पाविजे । तें शुद्ध पुण्य.’

ज्ञानेश्वर.

‘या गुणेंचि कमलोद्भवतातें होइजे सुलभ भागवतांतें.’

मीरोंपंत.

233. The form ‘पाहिजे’ which is now considered as an original root, and ‘म्हणिजे’ which has become an in-declinable having the sense of ‘that is’, were originally the passive forms of the roots पाह\* and म्हण respectively. they are used in their original sense in the following illustrations :—

‘जैसें स्वप्नामाजी देखिजे । स्वप्नचि साच जाणिजे,  
नग येऊनियां पाहिजे । तों कांहीं नाहीं.’

ज्ञानेश्वर.

‘जेणें माया अधिष्ठिजे । तें ब्रह्म मायोपार्थी बोलिजे,  
माया शबल ऐसें म्हणिजे । तथा तेंची.’

मुकुंदराज.

234. The two ways of expressing an action, namely, active and passive, are called *Voices* in English. **Voice** is the mode of expressing an action. The same word can be applied to active and passive or absolute constructions in Sanskrit. In Marathi, a Verb has not got two ways of expressing the action denoted

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\* ‘पाह’ is from Prakrit ‘परस’ which is derived from Skr. ‘पश्य,’ the substitute of the root दृश् in the conjugational tenses.

by it. It is active, passive or absolute according to its tense or mood. The word *voice*, therefore, cannot be appropriately used in Marathi. Instead of '*voices of Verbs*' we must use the expression '*Constructions of Verbs*,' such as,—Active construction (कर्तरिप्रयोग), Passive construction (कर्मणिप्रयोग), and Absolute construction (भावी-प्रयोग).

N. B. The words कर्तरि and कर्मणि are the locative forms of the words कर्तृ (a doer) and कर्मन् (an object). 'कर्तरि-प्रयोग' means the use of the Verb according to the word denoting the *doer*; and 'कर्मणि-प्रयोग' means the use of the verb according to the word denoting the *object*. In Sanskrit, the word भावे is used instead of भावी in Marathi. 'भावे-प्रयोग' means the construction in which the Verb is used in its natural form. When we say a कर्तरि क्रियापद, a कर्मणि क्रियापद, and a भावी क्रियापद, these words are used as adjectives.

#### IV. Conjugation.

( क्रियापद चालवियें )

295. The Conjugation of a Verb means to denote all the inflections and combinations of a root that are employed to indicate Tenses, Moods, Numbers, Persons, Genders, and the three kinds of construction.

296. The chief forms of a Verb are those that are made up for eight Tenses and Moods. They are called Verbal Cases (आख्यात-विभक्ती).

297. The different forms of Verbs are made up by adding terminations to the original root. The root sometimes undergoes a change which is just like the सामान्यरूप of a noun. This सामान्यरूप or *base* of a Verb may be called अंग in Marathi.

**298.** ( 1 ) All roots in Marathi containing more than one syllable end in अ. Those that have only one syllable end in ई, ऊ, ए or ओ.

( 2 ) The ending ई or ऊ ( long ) of a root having one syllable, is shortened before adding a termination; as,—भी-भितो, भिईल; पी-पियाला (प्याला), पिईल; धू-धुशील; &c.

( 3 ) The penultimate ई or ऊ (long) of a root having more than one syllable is also made short; such as,—नीच-निघतो, निघेल; ऊढ-ऊढला, उढेल; &c.

**299. The Old Present ( जुना वर्तमान ).**—The terminations of this tense will be found in the Art. 281, C. The following changes take place in adding these terminations :—

( 1 ) The terminations ई and ई are simply added to a root having one syllable. But in the case of a root having more than one syllable, it forms a पररूपसंधी with the ending syllable of the root; such as,—ने-ई, घे-ई, पि-ई, धु-ई, करीं, लिहीं, &c.

( 2 ) In the case of a root ending in अ, the terminations ई and ई are added respectively in the first and third person singulars, when the root is transitive; and ए and ए are the corresponding terminations in the case of an intransitive root; such as,—लिह ( transitive ) लिहीं, लिही; पाटीव ( transitive ), पाटवीं, पाटवी; नीच ( intransitive ) निंघे, निघे; बस ( intransitive ) बसें, बसे; अस (intr. ) असें, असे; &c.

( 3 ) In the case of a root having one syllable ( which of course does not end in अ ) the terminations added are ई and ई, whether the root is transitive or intransitive; such as,—जाई, जाई, घेई, घेई, धुई, धुई, &c.



( 4 ) There are some roots ending in अ which are exceptional to rule ( 2 ). They take the intransitive terminations ऐँ and ण although they are transitive. These roots are :—उमज, आंचव, ओक, उतर ( to pass over ), खेळ, चढ, चूक, तर, पसव, पाव, पोंच, पोह, प्रसव, बडबड, बोल, भज, भूल, मुक, लढ, लाभ, लाह, वढ, विसर, विसंच, शिक, समज, स्मर, हग, हूक and म्हण ( past म्हणालों ) These roots are called the roots of the उमजगण.\* (class means 'a class.'

( 5 ) The roots ऐक, जाण, देख, परीस, पूस, बघ, माग, सांग, म्हण ( past. म्हटलें ) as well as the roots भज, झगड, झोंच and लगट, and डस and चाव both meaning 'to bite,' and शीव and चड both meaning 'to touch,' also take the intransitive terminations.

( 6 ) Some roots ending in अ take the transitive as well as the intransitive terminations optionally; they are :—आचर, आटव, गमव, गमाव, जप ( to contemplate ) जेव, थुंक, नेस, पांघर, शिकर, हर, पढ, &c. These roots are called the roots of the आचरगण.\*

( 7 ) The roots ओळख, चाख, चाव, जिंक, पाह and वाह also take the transitive and intransitive terminations, optionally.

( 8 ) Some roots of one syllable take the intransitive terminations optionally ( exception to the rule 3 ). They are :—गा, पी, ले, and धू ( having for its object आंग, तोंड, &c.)

N. B. There is much difference about adding transitive or intransitive terminations in the case of these roots. In

\* These roots are classified separately as roots of the उमजगण and आचरगण, because they have got some peculiarities about the formation of the passive construction. This will be noticed hereafter.

different provinces their forms are made in different ways. This classification is, therefore, made according to the general usage. Some of these roots are both transitive as well as intransitive. But they belong to these classes when they are transitive only. When intransitive, they follow the general rule.

(9) The root **राह**, though intransitive, takes both the terminations optionally. The Konkani people add the terminations **एँ** and **ए** optionally to the roots of one syllable (contrary to rule 3); as,—**जाए, पि-ए-, ये, धुए, &c.**

(10) Transitive roots ending in **अ** take the augment **इ** optionally before **सी** of the second person singular and **ती** of the third person plural; as,—**करिती, करती, करिशी, करसी, &c.**

(a) Roots of the **उमज** class, all intransitive roots and roots of one syllable whether transitive or intransitive, do not take this augment.

(b) Roots in (5) above and also the roots **पाह** and **वाह** do not take it.

(11) When a root is both transitive and intransitive, the terminations **ई** and **ई** are added in the former and **एँ** and **ए** in the latter sense; such as,—‘तो घर मोडी;’ ‘घर मोडे;’ ‘आकर दार उघडी;’ ‘दार वाज्यानें उघडे;’ ‘गडी धान्य भरी,’ ‘र्याला हींव भरे,’ &c. This rule does not hold good in the case of the root **कर**; such as,—‘तो काम करी;’ ‘मला मळमळ करी’ &c.

(12) The above rule also holds good in the case of the augment **इ**. When a root is both transitive and intransitive, the augment **इ** is added optionally when it is

used in the former sense; but it is not added at all when used in the latter sense; as,—‘तुं हार उघडशी or उघडिशी;’ and ‘वाच्यने हारे उघडती;’ &c.

(13) There are some changes that take place before आं or आ of the second person plural; they are,—  
 (a) It is added to roots ending in अ, आ or ई according to the Sandhi rules; as,—कर+आ=करा; धर+आ=धरा; जाआ+=जा; पी+आ=प्या. (b) Roots ending in ऊ change it to उव; as,—धुवां, धुवा &c. (c) Roots ending in ई change it to इय optionally according to some people; as,—पिया-प्या, मिया-या, &c. (d) Roots ending in ए and ओ change the ए to य and ओ to व; as,—वे+आ=व्या; ने+आ=न्या; हो+आ=व्हा; &c. Konkazi people also say होवा.

(14) The termination of the second person plural is आ or आं. But in the case of monosyllabic roots, it is only आ. In the case of other roots, the form is very often used without an anuswār. The termination सी is often written as शी; and the long ई of ती and सी is often shortened in poetry.

(15) Roots are conjugated in this tense as follows:—

( a ) The root कर ‘to do,’ transitive:—

मी करीं	आम्ही करूं, करों
तू करिशी,	
करिशी,	तुम्ही करां, करा
करशी,	
करसी,	
तो	ते
ती	
तें	
करी	
	कस्ती
	करती

( b ) The root नीज ' to sleep, ' intransitive :—

मी निजें	आम्ही निजूं, निजों
तू निजशी, निजसी	तुम्ही निजा, निजां
तो } निजे	ते } निजती
ती } निजे	त्या } निजती
तें } निजे	तीं } निजती

( c ) The root जा, ' to go ' intransitive :—

मी जाई	आम्ही जाऊं
तू जासी }	तुम्ही जा
जाशी }	
तो } जाई	ते } जाती
ती } जाई	त्या } जाती
तें } जाई	तीं } जाती

(16) The forms of this tense are used in poetry, in old Marathi, and in Marathi phrases and idioms which have been permanently settled in the language. They are also used in sentences with the negative particles न and ना. The following are the examples :—

‘ रामा घरीं जाई ना. ’ ‘ तो माझ्याजवळ बोले ना. ’

‘ त्याच्याजवळ मुळीच कांहीं बोलतां न ये. ’

‘ बोले चाले हरी, ज्याची कथा तोची करी. ’ तुकाराम.

‘ दाम करी काम. ’ ‘ राजा बोले सभा डोले. ’

‘ आत्मापेक्षां खर्च मोठा, त्याचा होई सदा तोटा. ’

‘ काय म्हणे, मला गाडी पाडवा. ’

‘ सारा या प्रभुची हे लीला गाती सदैव ही सुकवी,

सुकवी भवजलधीतें, अनुपमसुख रसिकजनमनीं पिकवी. ’

‘अजांड शतकोटि ज्या उदरि सर्वदा नांदा.’

‘सदाहि हित नायकों बहु अपाय केले, करू.’

मोरोपंत.

‘माझी कोण गती सांगा पंढरिनाथा.

तारिंसी अनाथा केव्हां मज;

मनापासूनियां सांगा मजप्रती,

पुसैं काकुळती जिवाचिया’- नामदेव.

(17) The augment इ is often lengthened in poetry ; as,—तारींशी, &c. It should be remembered, that poets often change a short vowel into a long one and also shorten a long vowel, in all kinds of forms, for the sake of metres and other conveniences of metrical composition.

(18) The forms of this tense are active. The old passive forms are made up by adding ज; as,—कीजे, लिहिजे, देखिजे, &c. (see Sect. 292 ).

(19) In the case of roots ending in ए and ओ, the forms of the third person singular end in ए and ओ instead of in ई, in poetry. Thus, instead of नेई and होई, ने and हो are used ; and as the forms of the Old Present often express the Past Tense, so these forms are also used to express the Past Tense; such as,—

‘ये इक्षु वारण जसा करपुष्करानें

श्रीराम चाप उचली करपुष्करानें.’

वामन.

‘सोडुनी न्याय, साध्वीतें ने कुधी हानि जोडुनी.’

मोरोपंत.

‘मागून ये दूरुनि चक्रपाणी.’

वामन.

तडुपरि हरिभेटी ये विद्वैत तेथें.’

वामन.

‘पडे केळ, जैसी महाचंडवातें । असें देखतां ये कृपा माधवातें.’

वामन.

‘कृष्णरथी चढले मग, तोहि चडे पुत्र सत्यकाचा हो,  
जेंवि हररथी विधि-हरि, दुसरा दृष्टांत सत्य काचा हो.’

‘वत्सा सहदेवा, मी मेल्यावरि हाय नच वडावें हो,  
तेरा पळैहि नसती माता, हें हायन चवडावें हो.’

‘झांका प्रसादपदरें, न कुजनदृक्स्पर्श कन्यकेला हो.’

मोरोपंत.

‘आली समीप यजमानिन पहराणी,  
पाहे हरीस, तिचि हो न पुरे शिराणी,

वामन.

300. The Modern Present—(1) The root कर  
‘to do,’ transitive, is conjugated in this tense. thus :—

### *Masculine*

मी करितों	आम्ही करितों
तूं करितोस	तुम्ही करितां
तो करितो	ते करितात

### *Feminine*

मी करितें, करित्यें	आम्ही करितों
तूं करितीस, करित्येस, करितेस	तुम्ही करितां
ती करिती, करित्ये, करिते.	त्या करितात

### *Neuter*

मी करितें	आम्ही करितों
तूं करितेंस	तुम्ही करितां
तें करितें	तीं करितात

The following are the terminations:—

	Sing.	Plu.
1st per.	$\left\{ \begin{array}{l} m. \text{ तों} \\ f. \text{ तें, त्यें} \\ n. \text{ तें} \end{array} \right.$	तां
2nd per.	$\left\{ \begin{array}{l} m. \text{ तोस} \\ f. \text{ तीस, तेस, त्येस} \\ n. \text{ तेंस} \end{array} \right.$	तां
3rd per.	$\left\{ \begin{array}{l} m. \text{ तो} \\ f. \text{ ती, त्ये, ते} \\ n. \text{ तें} \end{array} \right.$	तात.

(2) When the root is transitive, the augment इ (short) is added optionally before the terminations; as,—करितो, करतो, पाठवितात, पाठवतात, &c. Intransitive roots and roots of उमज class, and roots of one syllable do not take it; as,—उमजतों, बसतों, गातों, &c. In this respect, the rules 4 to 9 in the Sect. 299 should be observed; and so the roots सांग, माग, बच, म्हण, &c. do not take the augment; as,—सांगतो, मागतो, बचतो, म्हणतो, &c.

(3) When the root is both transitive and intransitive, it takes इ optionally in the former sense, and do not take it when used in the latter sense. Such as,—‘तो घर मोडितो or मोडतो,’ ‘त्याचें घर मोडतें’; ‘तो पाणी भरितो or भरतो,’ ‘त्याला हांव भरतें’; ‘राजा पंडितास मानितों or मानतो’; ‘माझ्या प्रकृतीस हें मानत नाही’; ‘सुतार जसजसें लांकूड कापितो or कापतो, तसतसें तें कापत आहे’; ‘चाकर काम करितो or करतो,’ ‘मला मळमळ करते,’ &c.

(4) The forms of this tense are only active. But in the old Marathi the passive forms by adding ज to the root were used; such as,—करिजेतो, लिहिजेतो, &c.

‘ नित्य पोटी बडवानि पेट घेतो,  
सागरानें तो काय सांगिजेतो. ’ रघुनाथपंडित.  
‘ म्या तीर्थाचें सेवन करिजेतें नित्य कंसराया, तें. ’  
मोरोपंत.

### 301. Habitual Past:—

(1) The terminations of this tense are the same as those of the Old Present, with this difference, that—(1) the terminations **सी** and **ती** of the second person singular and the third person plural respectively, become **स** and **त**; (2) the augment **इ** which is added to the root before these terminations is lengthened; as,—**करीस, लिहीत, &c.**

(2) Before **स** and **त**, intransitive roots take the augment **ए** and monosyllabic roots take **ई** optionally; such as.—**बस-बसस-बसेस; बसत-बसेत; जा-जास-जाईस, जात- जाईत; ने-नेस- नेईस; हो-होत- होईत; &c.**

*N. B.* As the forms of this tense are similar to those of the Old Present, all rules regarding the formation of that tense should be remembered in the case of this tense.

(3) Examples :—(1) The root **धर** ‘ to hold, ’ transitive :—

मी धरीं	आम्ही धरूं, धरीं
तूं धरीस	तुम्ही धरां
तो, ती, तें, धरी	ते, त्या, तीं धरीत

(2) The root **बस** ‘ to sit, ’ intransitive :—

मी बसें	आम्हीं बसूं, बसां.
तूं बसस, बसेस	तुम्ही बसां
तो &c. बसे	ते &c. बसत, बसेत



(3) The root पी 'to drink,' transitive :—

मी पिई, पिई	आम्ही पिऊं, पिओं
तू पीस, पिईस	तुम्ही पियां, पिआं
तो &c. पिई, पिए	ते पीत, पिईत

NOTE. For पिई, &c. see Sec. 299, (9)

(4) These forms are active in the ordinary language. The old passive and absolute forms made by adding ज are found in poetry. Thus :—

‘त्वां काय कर्म करिजे लघु लेकरानें.’ वाचन.  
 ‘त्याचा नातू प्रतापी सुमदृश म्हणिजे तो करी शुद्धि त्यांची.’  
 विद्वल.

(5) This Tense expresses habit, or shows that the action used to take place; such as,—‘तो करी’ ‘He used to do.’ ‘त्याचा बाप त्यास नित्य धडे शिकवी’ ‘His father always taught him his lessons.’

**302. The Simple Past:**—(a) To form this tense the sign ल is first added to the root before the terminations. Before ल certain changes take place in the case of many roots. In the third person, the forms are made up by changing the base which is formed by adding ल, according to genders and numbers; as,—केला, केली, केलें singular, केले, केल्या, केलीं, plural. The following are the terminations of the first and second persons, with ल prefixed to them :—

		Sing.	Plu.
1st. per.	m.	लों.	लों
	f.	ल्यें, लें	
	n.	लें.	
2nd. per.	m.	लास	लां, लांत, लेत
	f.	लीस	लां, लांत, ल्यात
	n.	लेंस	लां, लांत, लींत

( b ) Examples; ( 1 ) The root पड ' to fall, ' intransitive :—

*Masculine*

मी पडलों	आम्ही पडलों
तू पडलास	तुम्ही पडलां, पडलांत, पडलेत
तो पडला	ते पडले

*Feminine*

मी पडलें, पडल्यें	आम्ही पडलों
तू पडलीस	तुम्ही पडलां, पडलांत, पडल्यात
ती पडली	त्या पडल्या

*Neuter*

मी पडलें	आम्ही पडलों
तू पडलेंस	तुम्ही पडलां, पडलींत, पडलांत
तें पडलें	तीं पडलीं

(2) The root कर 'to do,' transitive, (the base is के):—

*Masculine*

मी केलों	आम्ही केलों.
तू केलास	तुम्ही केलां, केलांत, केलेत
ता केला	ते केले

*Feminine*

मी केलें, केल्यें	आम्ही केलों
तू केलीस	तुम्ही केलां, केलांत, केल्यात
ती केली	त्या केल्या

*Neuter*

मी केलें	आम्ही केलों
तू केलेंस	तुम्ही केलां, केलांत, केलींत
तें केलें	तीं केलीं

(c) Before ल, transitive roots take the augment इ (short) optionally. And intransitive roots, roots of the उमज class, those of one syllable whether transitive or intransitive, and those enumerated in the latter part of the sec. 299 (5), do not take it at all; as,—देखिलें, देखलें, उमजलों, बसला, उठला, गेला, भजला, इसला, शिवला, &c.

(d) When the root ends in ह the augment इ is added necessarily according to the Deshi people, while the Konkani people add it optionally according to the general rule; as,—पाहिला (पाहला). लिहिला (लिहला), साहिला (साहला), &c.

(e) When the root is both transitive and intransitive, the augment is added optionally when it is used transitively; and it is not added at all when used intransitively; as,—‘त्यानें आपलें घर मोडिलें or मोडलें’; and ‘त्याचें घर मोडलें, &c.

(f) The forms ending in लांत, लेत, ल्यात, लींत, &c. in the plural are provincial and are not very generally used. Still they appear to be old, and are often found used in poetry. Thus,—

‘ त्यांसि म्हणे सुरपति या ऐशा कां संकटांत आलांत. ’

मोरोपत.

‘ असा कोण, कोदून आलेत स्वामी,

म्हणे, कृष्णजीचे असो बंधु आम्ही. ’

कचेश्वर.

‘ यमधर्म म्हणे तया दोषियांसी, कारे केशवासी चुकलेती. ’

रामदास.

(g) Now, as this tense is derived from Sanskrit passive adjective, the forms of the transitive roots are pas-

sive; while those of intransitive roots are active only.

(h) The roots of the उमज class, however, have got active forms even in this tense, and those of the आचर class have got both active and passive forms; such as,—‘मी भात जेवलों’, ‘तो धर्म आचरला’, ‘त्यानें धर्म आचरिला’, &c. We shall notice the peculiarities of these roots more fully in the Syntax.

(i) Although the forms of the first and second persons of a transitive root are given above, still they are not used in the current Marathi; because we do not form a कर्मणिप्रयोग in which the word denoting the object is a pronoun of the first or the second person. However, such forms are found in poetry. As for examples :—

‘मी आधींच कांहीं नेणें । बरी कवळिलों मोहें येणें,  
श्रीकृष्णा, विवेक याकारणें । पुसिला तुज. ’

ज्ञानेश्वर.

‘जाडनि तो सूत म्हणे, कृष्णे भूतांत तूं स्वयें धर्म-  
हारविलासि, सुयोधनसदनाप्रति ये करावया कर्म. ’

‘भूप म्हणे, तूं मुनिर्ना चित्तीं षडरिक्त्यार्थ धरिलास. ’

‘वरिलासि मत्सखीनें, म्यांही वरिलासि तूं मनें—’

‘येणें जो मुनि गुरुवर, परमेश्वर मोहिलास तूं, तोही. ’

‘प्रभु तीस म्हणे [म्यां] धुवावया सोडविलासि [तूं] यज्ञास. ’

‘तूं पूजिलासि भरतें नतें परमहर्षितें. ’

N. B. As these forms are met with in the old Marathi literature which is always to be read by students, a transitive root should be conjugated in all the three persons.

(j) The conjugation of this tense is rather irregular. Many roots undergo various changes before the sign ल is added. These changes are enumerated below :—

(1) Some roots change their final अ to आ.

(a) The following roots change it necessarily :—नीच, पळ, म्हण, रीच.

(b) The following roots change it optionally, but the base in आ is used more generally :—ऊड, दड, नीव, बूड, मळि.

(c) The following roots also change it optionally, but the base in अ is used more generally :—जीर, जीभ, वीझ, खीज, वीर, दब, कळ.

(d) In the following roots, both the base forms are generally used :—ऊभ, ऊब, गळ, जळ, झीज, दीप, बूज, बूझ, लप.

(2) The monosyllabic roots in आ add इ (short) optionally before ला; as,—गाला, गाइला; माला, माइला; ध्याला, ध्याइला; &c.

(3) The monosyllabic roots ending in ई form their base by adding आ to ई according to the sandhi rule; as,—भी-भ्याला, पी-प्याला, वी-व्याला, &c.

(4) The ए in ने is unchanged, as नेला; but in दे it is changed to इ (short), as दिला.

(5) The roots कर and मर take the substitutes के and ने respectively; as,—केला and मेला.

(6) Some roots add त before ला, and the augment इ is added necessarily to the root before त. These roots are :—सांग, माग, बघ, घे, धू, &c. ; as,—सांगितलें, बघितला, घेतलें, &c. धू shortens its final, as धुतलें. म्हण and हाण take त optionally ; as,—म्हटलें, हाणलें, म्हणितलें, हाणितलें, &c. The root घाल adds त and drops its ल; as घातलें. This त appears to be the substitute of the passive suffix ज or व;

because we have got such forms as हाणियलें, हाणितलें, सांगियलें, सांगितलें, &c.

(7) Roots having ण as the last syllable change ण to ट optionally; as,—खण, खणला, खटला; हाण, हण, हाणला, हणला हाटला, हटला; म्हण, म्हटलें, म्हणालों; &c.

N. B. The ण of म्हण becomes णा when it is not changed to ट; and then that root belongs to the उमज class.

(8) Some roots are conjugated very irregularly; such as,—जा, गेला; खा, खादिलें, खाळें; ये, आला; हो, झाला,\* जाहला; &c.

(9) Many curious forms of this tense are found used in poetry. The following are some of the examples:—

‘शुकें बहुसंतोषें दिधली जाया पित्याकडे आज्ञा.’ मंरोपंत.

‘मग गर्जोनी नराधीशें। म्हणितलें, आश्रमी कोण असे?’ मुक्तेश्वर.

‘सर्वेचि दुःसासनसुतें। हाणितलें अभिमन्यातें.’ श्रीधर.

‘तुका म्हणे, हें तों आहे तयां ठावें। जिहीं एका एका भावें जाणितलें.’

‘कामें हरितिल्या (हरल्या) दृष्टी। धनुष्यें गळालीं मुष्टी.’ तुकाराम.

‘बाहेर पातली मुनीश्वरबुहिता’ एकनाथ.

‘एकोनि उद्धवाचा प्रश्न, हसिल्ला (हासला) मधुसूदन.’ मुक्तेश्वर.

‘ऐसिया तातडी धांवित्रला। द्रौपदीमार्गे उभा ठेला.’ एकनाथ.

‘क्रोधें गेला संत संग, लोभे जाहला(झाला)\* वीरंग.’ रामदास.

\* There is a change called reduplication in Sanskrit, in which the initial consonant of a root is repeated. ह becomes ज in this reduplication, and जाहला appears to have been formed by this change. झ in झाला is afterwards obtained by the combination of ज and ह.

‘मृदुलस्व म्लानस्व स्वीकारुनि जाहलासि कां पाला?’ मोरोपंत.

‘ऐकून विकर्णाची वाणी । गर्जन्नली खलभ्रेणी.’ मुक्तेश्वर.

‘जीव खादला दैवतें । माझा येणें महाभूतें.’

‘कस्तुरी भिन्नली\* जये मृत्तिकेसी । तये आणिकेसी कैसी सरी.’

(10) Although the forms of this tense are already passive still passive forms made up by adding ज or य are found in poetry. Thus:—

‘ओतींव हे, न घडतां कृति बोलिजेली.’

‘द्विर्जा निषधापासाव म्हणीजेले.’

‘कांहीं पुढें फडकला अवलोकिजेला.’

‘मागावयास जन मागिल देखियेले.’

‘नळा कोठें जातोसि अशा बोलें,

नळें इंद्रासी असें बोलिजेले.’

‘भीमभूषें हें लिखित पाठवीलें,

संवरासी यालागीं येथिजेले.’

रघुनाथ पंडीत.

‘पसरुनी गुरुजालक धीवरीं । धरियले बहु मीन नदीवरी.’

मोरोपंत.

‘नगर हें कवणें रचिलें बरें । मडुन क्राडियलें कनकांबरें.’

अनंत.

These forms appear to have been made by the analogy of other tenses.

(11) The forms डेला ‘stood’ and उदेला ‘risen’ are the forms of the past tense of old roots डा (from स्था in San-

\* The form दिन्नलें used for दिधलें or दिलें is found in the Patan inscription referred to in Ch. I. LV.

skrit) and उद्; These roots appear to have lost the forms of other tenses.

**303. Future tense भविष्यकाल.**—(a) The forms of this tense are already explained. The following are the terminations :—

	Singular	Plural.
1st per.	{ ईन (trans.) एन (intran.)	ऊं
2nd per.	सील, शील	आल
3rd per.	{ ईल (trans.) एल (intran.)	तील

(b) As the forms of this tense are made up by adding ल to the forms of the old present tense, all changes that are enumerated in the formation of that tense take place also in the formation of this Tense. Examples :—(1) the root वाच 'to read,' transitive :—

मी वाचीन	आम्ही वाचूं
तू वाचशील,	
वाचशील,	तुम्ही वाचाल.
वाचिशील,	
वाचिसील,	
तो &c. वाचील	ते &c वाचितील, वाचतील

(2) The root निज 'to lie down,' intransitive :—

मी निजें	आम्ही निजूं.
तू निजशील {	तुम्ही निजाल.
निजशील }	
तो &c. निजेल	ते &c. निजतील.



( c ) These forms are active. The passive and absolute forms made up by adding **ज** were used in Old Marathi. Thus:—

‘तैसें अभिलाषें येणें कीजेल, विषयाची आशा धरिजेल,  
तेणें वरपडा होईजेल (भावी), क्रोधानळा. ’

ज्ञानेश्वर.

‘धोम्याभिप्रायहि हा, जईं वरिजेतील कुरु परेतत्वे,  
गातील पुढें कुरुगुरु दर्भ धरुनियां करीं परे तत्वे. ’

मोरोपंत.

‘ते अनुभवाचें चमत्कार । पुढें बोलिजेतील. ’

वामन.

‘करिजेल हास्य आस्य प्रेक्षुनि नगरांत वायकांनीं कीं. ’

‘धर्म-यश विपुल यावें, स्वमुखें वाखाणिजेल तुज शक्के. ’

मोरोपंत.

( d ) The intransitive terminations **एल**, **एन**, &c. are sometimes added to transitive roots in poetry; thus:—

‘सतीता रामासी न देतां जाण । रावणा तुज राखेल कोण ? ’

एकनाथ.

‘म्हणे आजि धन्य नयन । देखेन वैकुण्ठीचें निधान,  
पूर्णब्रह्म सनातन । मी पाहेन डोळेभरी. ’

श्रीधर.

‘फलमूलार्थ निवे पति, त्यासि म्हणें, मजहि सत्तमा न्या ही,  
वन पाहेन, तुम्हा ही न प्रथमप्रार्थना अमान्या हो. ’

मोरोपंत.

**304. Imperative Mood आज्ञार्थः—**( a ) The terminations are:—

	Singular.	Plural.
1st per.	ऊं	ऊं
2nd per.	—	आ
3rd per.	ऊ, ओ	ऊत, ओत

( b ) Examples; the root कर 'to do'.

मी करूं	आम्ही करूं
तू कर	तुम्ही करा
तो &c. करू, करो	ते &c. करत, करोत

( c ) There is no termination in the second person singular; and as there is no change that is made to the root, the form of the root in the 2nd person singular of the *Imperative* is considered to be the original root. Before adding आ of the second person plural, all changes that take place before the आ or आं of the old present should be remembered.

( d ) The forms of the Imperative in the first person are used to ask permission or in asking a question; and those in the third person are used in allowing permission; such as,—‘मी जाऊं काय ?’, ‘ते जावोत’, ‘तो जावो,’ &c.

( e ) In the second person singular, the terminations ई and ऐ are often added in poetry; thus :—

‘घेई घेई माझे वाचे । गोड नाम विठोबाचें,  
करी मस्तक डेंगणा । लागें संतांच्या चरणा ’ सुकाराम.  
 ‘तिये अहिल्येचियेसरी । मज उद्धरीं श्रीकृष्णा.’ मुक्तेश्वर.  
 ‘नारायणा आठवी सर्पराणा, पावें म्हणे, गा पुरुषा, पुराणा.’  
 वामन.

‘धावें पावें गा अनंता, सर्वसाक्षी कृपावंता.’ सुकाराम.

( f. ) The forms येओ, होओ are written as, येवो, होवो &c. And in poetry, they are also found as,—यो, हो, &c. Thus :—

‘भीम म्हणे केशवजी, मृदुबोला, उम तो सुयोधन हो,  
 बा त्याशीं सख्यवि हो, युद्धीं हत एकही सुयोध न हो.’

‘श्री रामाला दशरथ यावें युवराज पद असें योजी,  
गुरु-सचिव म्हणति, इच्छित होतों कीं हेंचि तव मना यो जी.’  
‘वैराटि म्हणे नर्तक हो, कीं वाइक, तथैव गायन हो,’  
सारथि हो या समर्थी, एकहि वश कौरवांसि गाय न हो.’

मोरोपंत.

‘हात पाय तुझे पर्यीं न चालतां । जावोत अनंता गळोनियां.’

‘तुका म्हणे सत्य सांगें । योत रागें येती ते.’ तुकाराम.

( g ) Passive forms made up by adding ज belonging to this Mood are not found in poetry. But the passive forms of the present tense are used in the sense of this Mood; as :—

‘मना कल्पना वाउगी ते न कीजे, मना सज्जना राघवीं वस्ति कीजे

रामदास.

305. The Potential Mood विध्यर्थः—( a ) In this Mood, the roots are conjugated as follows :—

( 1 ) The root अस् ‘to be,’ intransitive.

*Masculine*

मी असावा  
तूं असावास  
तो असावा

आम्ही असावे. असावीं  
तुम्ही असावे, -वेत  
ते असावे, -वेत

*Feminine*

मी असावी  
तूं असावीस  
ती असावी

आम्ही असाव्या, असावीं  
तुम्ही असाव्या, -व्यात  
त्या असाव्या, -व्यात

*Neuter*

मी असावें  
तूं असावेंस  
तें असावें

आम्ही असावीं, -असावीं  
तुम्ही असावीं, -वीत  
तीं असावीं, -वीत

( 2 ) The root कर ' to do, ' transitive;

*Masculine*

मी करावा	आम्ही करावे, करावों
तूं करावास	तुम्ही करावे,-वेत
तो करावा	ते करावे,-वेत

*Feminine*

मी करावी	आम्ही कराव्या, करावो
तूं करावीस	तुम्ही कराव्या,-व्यात
ती करावी	त्या कराव्या,-व्यात.

*Neuter*

मी करावें	आम्ही करावीं, करावों
तूं करावेंस	तुम्ही करावीं,-वीत
तें करावें	तीं करावीं,-वीत

( b ) The potential of a transitive root is always passive; and as in the case of the Simple Past, the forms of the first and the second person of the Potential are very rarely used. When the root is intransitive, the forms are active or absolute. In the absolute construction, the verb is in the third person, singular number, neuter gender. So there is only one form in that case. Such as,—‘ राजानें दुष्टांस वंडावें; ’ ‘ म्यां घरीं जावें; ’ &c.

**306. The Conditional Mood संकेतार्थ;—**( a ) The forms of this Mood are obtained by slight changes in those of the Modern Present. The root कर ' to do ' :—

*Masculine*

मी करितों	आम्ही करितों
तूं करितास	तुम्ही करितां
तो करिता	ते करिते

*Feminine*

मी करिख्यें-तें	आम्ही करितों
तूं करितीस	तुम्ही करितां
ती करिती	त्या करित्या

*Neuter*

मी करितें	आम्ही करितों
तूं करितेंस	तुम्ही करितां
तें करितें	तीं करितीं

( b ) The passive forms of this Mood are not found used anywhere.

( c ) This Mood shows that one action depends on the other ; such as,—‘ तूं मुंबईस जातास तर मी गेलों असलों. ’  
‘ नसतें तसें, तरि बुखें वय भोगुनि तदधिक श्रमहि नेती. ’ मोरोपंत.

**307.** We shall now fully conjugate one transitive and one intransitive root in all the Tenses and Moods.

( a ) The root राख ‘ to keep, ’ transitive:—

## ( 1 ) OLD PRESENT.

मी राखीं	आम्ही राखूं, राखों
तूं राखिसी-शी	तुम्ही राखां, राखा
तो &c. राखी	ते राखिती

## ( 2 ) MODERN PRESENT.

*Masculine .*

मी राखितों, राखतों*	आम्ही राखितों, राखतों
तूं राखितोस	तुम्ही राखितां, -ता
तो राखितो	ते राखितात

\* The augment इ is inserted optionally in the case of transitive roots ( vide Sec. 300 ).

*Feminine*

मी राखितें	आम्ही राखितों
तूं राखितीस )	तुम्ही राखितां,-ता
राखित्येस )	
राखितेस )	
ती राखित्ये,-ते	व्या राखितात

*Neuter*

मी राखितें	आम्ही राखितों
तूं राखितेंस	तुम्ही राखितां,-ता
तें राखितें	तीं राखितात

## ( 3 ) HABITUAL PAST.

मी राखीं	आम्ही राखूं, राखों
तूं राखीस	तुम्ही राखा
तो &c. राखी	ते &c. राखीत

## ( 4 ) SIMPLE PAST.

*Masculine*

मी राखिलों	आम्ही राखिलों
तूं राखिलास	तुम्ही राखिलां,-लांत,-लेत
तो राखिला	ते राखिले

*Feminine*

मी राखिल्यें, राखिलें	आम्ही राखिलों
तूं राखिलीस	तुम्ही राखिलां,-लांत,-ल्यात
ती राखिली	व्या राखिल्या

*Neuter*

मी राखिलें	आम्ही राखिलों
तूं राखिलेंस	तुम्ही राखिलां,-लांत,-लींत
तें राखिलें	तीं राखिलीं

## ( 5 ) FUTURE.

मी राखीन	आम्ही राखूं
तूं राखिशील	तुम्ही राखाल
तो &c. राखील.	ते &c. राखितील

## ( 6 ) IMPERATIVE MOOD.

मी राखूं	आम्ही राखूं
तूं राख	तुम्ही राखा
तो राखू, राखो	ते राखूत, राखोत

## ( 7 ) POTENTIAL MOOD.

*Masculine*

मी राखावा	आम्ही राखावे
तूं राखावास	तुम्ही राखावे, -वेत
तो राखावा	ते राखावे, -वेत

*Feminine*

मी राखावी	आम्ही राखाव्या
तूं राखावीस	तुम्ही राखाव्या, -व्यात
ती राखावी	त्या राखाव्या, -व्यात

*Neuter*

मी राखावं	आम्ही राखावीं
तूं राखावेंस	तुम्ही राखावीं. वींत
तें राखावं	तीं राखावीं. वींत

## ( 8 ) CONDITIONAL MOOD.

*Masculine*

मी राखितों	आम्ही राखितों
तूं राखितास	तुम्ही राखितां
तो राखिता	ते राखिते

*Feminine*

मी राखितें, -त्यें	आम्ही राखितों
तूं राखितीस	तुम्ही राखितां
ती राखिती	त्या राखित्या

*Neuter*

मी राखितें	आम्ही राखितों
तूं राखितेंस	तुम्ही राखितां
तें राखितें	तीं राखितीं

( b ) The root बस ' to sit, ' intransitive :—

( 1 ) OLD PRESENT.

मी बसेँ	आम्ही बसूँ, बसों
तू बससी-शी	तुम्ही बसा
तो बसे	ते बसती

( 2 ) MODERN PRESENT.

*Masculine*

मी बसतां	आम्ही बसतो
तू बसतोस	तुम्ही बसतां
तो बसतो	ते बसतात

*Feminine*

मी बसतें, -त्यें	आम्ही बसतो
तू बसतीस, बसत्येस, } बसतेस	तुम्ही बसतां
ती बसती, बसते, बसत्ये	त्या बसतात

*Neuter*

मी बसतें	आम्ही बसतो
तू बसतेस	तुम्ही बसतां
तें बसतें	तो बसतात

( 3 ) HABITUAL PAST.

मी बसेँ	आम्ही बसूँ, बसों
तू बसस	तुम्ही बसा
तो &c. बसे	ते बसत

( 4 ) SIMPLE PAST.

*Masculine*

मी बसलों	आम्ही बसलों
तू बसलास	तुम्ही बसलां, बसलांत, -लेतें
तो बसला	ते बसले



*Feminine*

मी बसलें, बसल्यें	आम्ही बसलों
तूं बसलीस	तुम्ही बसलां,-लांत,-ल्यात
ती बसली	त्या बसल्या.

*Neuter*

मी बसलें	आम्ही बसलों
तूं बसलेंस	तुम्ही बसलां,-लांत,-लींत
ते बसलें	तीं बसलीं

## ( 5 ) FUTURE.

मी बसेन	आम्ही बसूं
तूं बसशील	तुम्ही बसाल
तो &c. बसेल	ते बसतील

## ( 6 ) IMPERATIVE.

मी बसूं	आम्ही बसूं
तूं बस*	तुम्ही बसा
तो &c. बसू, बसो	ते &c. बसूत, बसोत

## ( 7 ) POTENTIAL

*Masculine*

मी बसावा	आम्ही बसावों,-वे
तूं बसावास	तुम्ही बसावे,-वेत
तो बसावा	ते बसावे,-वेत

*Feminine*

मी बसावी	आम्ही बसाव्या-वों
तूं बसावीस	तुम्ही बसाव्या,-व्यात
ती बसावी	त्या बसाव्या,-व्यात

*Neuter*

मी बसावें	आम्ही बसावीं-वों
तूं बसावेंस	तुम्ही बसावीं-वींत
ते बसावें	तीं बसावीं,-वींत

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\* बस has बैसे also; as, ' तूं तेथें बैसे. '

## ( 8 ) CONDITIONAL.

*Masculine*

मी बसतों	आम्ही बसतों
तूं बसतास	तुम्ही बसतां
तो बसता	ते बसते

*Feminine*

मी बसतें	आम्ही बसतों
तूं बसतीस	तुम्ही बसतां
ती बसती	त्या बसत्या

*Neuter*

मी बसतें	आम्ही बसतों
तूं बसतेंस	तुम्ही बसतां
तें बसतें	तीं बसतीं

## V. Irregular or Defective Conjugations.

**308.** All Verbs in Marathi are generally conjugated as shown before. But there are certain roots that are irregular or defective with respect to their conjugation. These roots are fully conjugated below.

**309.** The root 'हो' 'to be or become.'

## OLD PRESENT TENSE.

मी होई	आम्ही होई-ओं, वों
तूं होसी-शी	तुम्ही व्हा
तो &c. होई	ते होती
मी होय	आम्ही होय
तूं होस	तुम्ही व्हा
तो होय	ते होत

## MODERN PRESENT.

मी होतो	आम्ही होतो
तूं होतोस	तुम्ही होतां
तो होतो	ते होतात

## HABITUAL PAST.

मी होई	आम्ही होऊं
तूं होस, होईस	तुम्ही व्हा
तो होई	ते होत, होईत

## SIMPLE PAST.

*Masculine*

मी होतो*	आम्ही होतो	मी झालों†	आम्ही झालों
तूं होतास	तुम्ही होतां	तूं झालास	तुम्ही झालां
तो होता	ते होते.	तो झाला	ते झाले

## FUTURE.

## IMPERATIVE.

मी होईन	आम्ही होऊं	मी होऊं	आम्ही होऊं
तूं होशील, -शील	तुम्ही व्हाल	तूं हो	तुम्ही व्हा
तो होईल	ते होतील	तो होऊं, -वो	ते होऊत, होवोत

## POTENTIAL.

## CONDITIONAL.

मी व्हावा‡	आम्ही व्हावे	मी होतो	आम्ही होतो
तूं व्हावास	तुम्ही व्हावेत	तूं होतास	तुम्ही होतां
तो व्हावा	ते व्हावे, -वेत	तो होता	ते होते

310. The root अस 'to be,' intransitive.

## OLD PRESENT.

## MODERN PRESENT.

मी असें	आम्ही असूं	मी असतो	आम्ही असतो
तूं अससि	तुम्ही असा	तूं असतोस	तुम्ही असतां
तो &c. असे	ते &c. असती	तो असतो	ते असतात

\* In the case of the Tense or Mood that changes its forms for genders, only the masculine forms are given here. Other forms can be made up accordingly.

† Vide foot-note, page 211.

‡ The form 'व्हावा' is from होवावा or होआवा. Konkani people still use 'होवावा' in their speech.

## HABITUAL PAST.

मी असें	आम्ही असां
तूं असस	तुम्ही असा
तो &c. असे	ते &c. असत

## SIMPLE PAST.

*N. B.* अस has no forms for this tense; the corresponding forms of the root हो are used instead.

## FUTURE.

मी असेन	आम्ही असूं
तूं असशील	तुम्ही असेल
तो असेल	ते असतील

## IMPERATIVE.

मी असूं	आम्ही असूं
तूं अस	तुम्ही असा
तो असो, -सु	ते असोत, -सुत

POTENTIAL (*m.*)

मी असावा	आम्ही असावे
तूं असावास	तुम्ही असावे
तो असावा	ते असावे

CONDITIONAL (*m.*)

मी असतों	आम्ही असतां
तूं असतास	तुम्ही असतां
तो असता	ते असते

**311.** There is another root having the same meaning; it is 'आहे'. This is formed from the Sanskrit form अस्ति, the third person singular of the present tense of the root अस्. It becomes आत्थि and आहि in Prakrit, and आहे in Marathi. The form अयि is found in poetry; as,—

‘तैसा घेतला प्रसंगू, जिये ज्ञानी आम्ही लागूं,  
आणि तुझा अनुरागू, अथी येथें.’

Of this root we have in Marathi the forms of the old present tense only. They are:—

मी आहे	आम्ही आहां, -होंत
तूं आहेस	तुम्ही आहां, -हांत
तो &c. आहे	ते आहेत

**312.** Another verb is formed by prefixing the negative particle न to this. as न + अत्थि; न + आहि = नाही, meaning ‘is not.’ It is conjugated in the old Present, thus:—

मी नाही\*

तूं नाहीस

तो &amp;c. नाही

आम्ही नाही

तुम्ही नाही

ते नाहीत

This root has got the forms of the Old Present tense only.

313. There is another verb नहो which is conjugated only in the old Present and the Simple Past as follows:—

OLD PRESENT.

SIMPLE PAST (m.)

मी नव्हे

आम्ही नहों, नव्हों

मी नव्हतां

आम्ही नव्हतां

तूं नव्हेस, नव्हस

तुम्ही नव्हां

तूं नव्हतास

तुम्ही नव्हतां

नव्हे

त नव्हेत, नव्हत

तो नव्हता

ते नव्हते

नव्हे, नव्हों, &c. are formed in this way:—न + होई or होई = नहोई and then नव्हे. न + होतो = नव्हतो, for the sake of facility in the pronunciation.

(a) नोहे is substituted for नाही and नहो in poetry, and the terminations of the Present tense are added to it; thus,—

‘ ना तरी इतुईतू । पाळी तयागचि गोडू,  
गाळी तया कडू । नोहेचि जेवी. ’

ज्ञानेश्वरी.

‘ बलवीर्यादि गुणांहीं भिन्नचि मी, उग्रसेन सुत नोहे. ’

मोरोपंत.

‘ निर्मळ, पुष्कळ, केवळ अमृतरसाचे नवे नवे पोहे,  
नोहे हे स्वल्प, सख्या, मज विश्वात्म्याहि फार साथी हे. ’

मोरोपंत.

314. The forms होतो, होतास, होते, &c. of the root हो are the forms of the Conditional mood, but they are now

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\* An anuswar is put on the syllable ही in this. It may be called legitimate in the forms of the first person, but may be dropped in the case of other forms.

used as the forms of the Past tense; while the forms of the Past tense of the root अस are used as the forms of the Conditional. These forms are as follows :—

*Masculine.*

मी असलों	आम्ही असलों
तू असलास	तुम्ही असलां
तो असला	ते असले

This is certainly a very curious change, and no reason can be assigned to it.

**315.** The root अस and आहे are used with different meanings. आहे shows simple existence; but असतो denotes frequency or habit. 'रामा देवळांत आहे' means 'Rama is in the temple;' but 'रामा देवळांत असतो' means 'He is or lives now-a-days in the temple;' or, 'he is frequently there.' In poetry, both roots are however used in the same sense.

**316.** The root नस;—This is formed by prefixing न to अस. All the forms of this root are made up just like those of अस.

**317.** The root नको;—This verb is derived from the Sanskrit indeclinables न-खलु. न-खलु becomes नक्षु in the Prakrits, and from that, नको is formed. It has got only the forms of the Present tense. Thus,—

मी नको	आम्ही नको
तू नकोस	तुम्ही नको, नका
तो &c. नको	ते &c. नकोत

These do not change for genders. नको was originally an indeclinable and now it is used as a verb. It is often

used as an adjective also; such as,—‘मी त्यास नको होतो;’  
‘मला इतकें नको आहे,’ &c.

**318.** The root पाहिजे;—पाहिजे was originally the third person singular of the Present tense of the passive of the root पाह् (the original Sanskrit root is दृश् which takes the substitute पश्य. This पश्य becomes पस्स in the Prakrits and पाह in Marathi; see Sec. 293.) Now it has been considered as an original root and is conjugated only in the Present tense; thus,—

मी पाहिजे  
तूं पाहिजेस  
तो &c. पाहिजे

आम्ही पाहिजे  
तुम्ही पाहिजे  
ते &c. पाहिजेत

These forms are the same for all the genders. Like नको. पाहिजे is also used as an adjective, as in ‘मला तें पाहिजे आहे;’ &c.

**319.** The root व्हावा or हवा;—There are some verbal forms in use which are used in the sense of पाहिजे, and which appear to be the forms of the root हो. They are as follows:—

*Masculine.*

मी व्हावां, हवां  
तूं व्हावास, हवास  
तो व्हावा, हवा

आम्ही व्हावां, हवां  
तुम्ही व्हावां, व्हावे, व्हावेत,  
हवां, हवेत  
ते व्हावे, व्हावेत, हवे, हवेत

These are the forms of the Present tense. There are no forms of other tenses. They change for genders.

**320.** The root जा ‘to go’ is irregular, inasmuch as it has got the forms गेला, गेली, गेलों, &c. for the Simple

Past tense. These are derived from the Sanskrit root गम् to go. It is regular in other tenses and moods.

**321.** The root नलगे is न+लगे. It is used only in the Present tense; thus,—

मी नलगें	आम्ही नलगें
तू नलगस, नलगेस	तुम्हीं नलगे
तो &c. नलगे	ते &c. नलगस, नलगेस

There is no distinction of genders. नलगे means 'not wanted or required.' This is also used as an adjective, as in 'तें मला नलगे ( आहे ),' &c.

*N. B.* Some consider नये to be an irregular verb. But नये is न+ये. It is always used after the verbal form in ऊं as करूं, बोलूं, which stands as a noun and is the subject of नये. Therefore नये is always in the third person singular. The agent of करूं &c. is in the instrumental case. But when it is तू or त्वां, नये is often used as नयेस; as,—'तूं करूं नये or नयेस.'

## VI.—Derived Roots. सधित धातू.

**322.** Verbal roots are of two kinds—(1) Primitive and (2) Derivative. The roots कर, दे, जा, बस, लिही, बोला, &c. that is all roots that are spoken of previously, are primitive roots.

**323.** Derived roots are of two kinds,—

(1) प्रयोजक *i. e.* Causals or causative roots and (2) नामधातू or Denominatives.

(1) Causals. प्रयोजक क्रियापदै.

**324.** New roots are formed from original roots by some internal change (such as मरणें, मारणें, लुटणें, तोडणें, &c.)



or by adding the termination व ( as,—करवणे, बसवणे, &c.) They signify ‘*causing to act*’ and they are called **causals or causative roots** (प्रयोजक, from प्र and योजक, *causing to do*). As in the following examples,—

‘मजकरवीं न तुम्ही बुध । गुरुमर्यादातिपात करवा हो.’

मीरोपंत.

‘ऐसें अर्जुन अनुवादेन । विश्वविला संतापहुताशन,  
क्षमा धरोनी भीमसेन । स्वस्थानीं बैसविला.’

मुक्तेश्वर.

‘मथुरापुरी पहाल, स्वजनांचा सर्व ताप शमवाल,  
भ्रमवाल शशुचित्त, भ्रमवाल न वाड, साधु रमवाल.’

मीरोपंत.

Here करवाल means ‘will cause to do;’ विश्ववाल means ‘will cause to extinguish;’ &c.

**325.** Causative roots are always transitive. If they are formed from intransitive roots, they become transitive; as,—‘मूल निजते,’ ‘आई मुलास निजविते;’ ‘तो बसतो,’ ‘सुतार खिळा बसवितो,’ &c.

**326.** Causative roots are formed in Marathi in the following ways :—

(1) The Causal is formed by adding व to the original root; as,—कर, करव, बस, बसव, बोल, बोलव, सांग, सांगव. &c.

*N. B.* In Sanskrit, the causal termination is अय as गम, गमयति; कृ, कारयति; मुच, मोचयति, &c. It becomes प in the case of roots ending in आ, as ज्ञा, ज्ञापयति; या, यापयति, &c. The Marathi termination व is derived from this प in Sanskrit. There are many examples of प in Sanskrit being changed to व in Marathi; as,—शीप, दिवा, मंडप, मांडव, ताप, ताव, पश्चात्ताप, पस्तावा, बाप, बावा, &c.

(2) Before this व roots take the augment इ. This augment इ is optionally lengthened. Then the augment इ is again added to the causal termination व, just like in the case of primitive roots, before the terminations of different tenses are added; as,—करवणे, करिवणे, करीवणे, करविणे, करिविणे, करीविणे, &c.

(3) This augment is added in both the cases, only before a termination beginning with a consonant; but it is not added before any termination beginning with a vowel; such as,—बस + तो = बसव + तो = बसवतो, बसिवतो, बसीवतो, बसवितो, बसिवितो, बसीवितो, &c. But बस + ईल = बसव + ईल = बसवील only.

(4) Some roots such as,—फितणे, निभणे, &c. change their ending अ to आ optionally before व; as,—फितणे-फितविणे, फितावणे, निभणे-निभविणे, निभावणे, &c. Thus निभ has निभवतो, निभिवतो, निभावतो, निभवितो, निभिवितो, &c. But निभ + ईल = निभवील and निभावील only.

(5) All imitative roots such as, खुळखुळ, गटगट, मटमट, &c. lengthen their अ in this way necessarily; as,—खुळखुळावणे, गटगटावणे, मटमटावणे, &c.

(6) Some roots form their Causals by changing their penultimate ई or ऊ to its guna. In this case, if there is a ट in the root, it becomes ड and if there is प or त, it is changed to व; such as,—

जूट, जोडतो; फीट, फेडतो; गूत, गोवतो; फूट, फोडतो; गुंत, गोंवतो; सूट, सोडतो; खूप, खोवतो; लाग, लावतो; रूप, रोवतो.

(7) Some roots form their causals by changing their penultimate अ to its vriddhi. If there is a ट in the original root, it becomes ड. Thus,—

गळ, गाळतो; मर, मारतो; चर, चारतो; वळ, वाळतो; पड, पाडतो; गट, गाडतो; दब, दाबतो; टळ, टाळतो.

(8) Causals made up according to (6) and (7) are properly speaking derived transitive roots formed from intransitive roots फीट, गळ, चर, मर, &c. Causals are formed from these derived roots in the usual way; as,—मारवणें, धरवणें, तोडवणें, फोडवणें, &c.

(9) Monosyllabic roots and roots having ह as their last syllable double the Causal termination; *i. e.* they add व्व in forming their Causals; such as,—घेववणें, देववणें, नेववणें, लिहववणें, पाहववणें, &c.

*N. B.* Roots in ह have also got one व optionally; as लिहवणें, पाहवणें, &c.

(10) Some roots form their Causals irregularly : such as,—पी, पाजतो; ये, आणतो; भी, भेवडावतो; देख, दाखवितो, &c.

(11) Some Causal roots that are now in use have lost their original roots; as,—डेवणें, पाडविणें, बडविणें, धाडणें, कालवणें, काढणें, उडविणें, दावणें, लोटणें, &c.

*N. B.* The root डे in डेवणें is found in its original form in poetry; thus:—

‘ राजकुमार धरोनि हातीं । उभी डेली सन्मुख. ’ सुक्तेश्वर

‘ क्षणभरि उभेचि कौरव, पांडव, ससहाय चित्रसे डेल. ’

मोरोपंत.

(12) मावणें and सोकावणें appear to be the Causals of माणें and सोकणें, but they are only the other forms of माणें and सोकणें; they are not Causals; as,—‘ या भांड्यांत शेरभर दूध मातें or मावतें ’; ‘ मुलगी माहेरीं राहण्यास सोकली or सोकावली आहे, ’ &c.

327. These Causative roots are conjugated in all the tenses and moods just like other roots. Thus :—

The root करव, Old Present.

मी करवीं	आम्ही करवूं
तू करविशी	तुम्ही करवा
तां &c. करवी	ते &c. करविती

Modern Present—करवितों, करविनो, करवितोस, करवित्ये, करवितात, &c.

Simple Past—करविलें, करविलीं, &c.

Future—करवील, करवीन, &c.

328. As the augment इ which is added to the original root and to the व of the Causal is added optionally, and as it is optionally lengthened except when it is not a part of the penultimate syllable, a root has various Causal forms especially before a consonantal termination. A root ending in ह double the causal termination व optionally. Thus the root लिह may have, for its Causal the following various forms in the third person singular of the ordinary Present :—

लिहवतो	लिहववतो	लिहवीवतो	लिहववितो
लिहिवतो	लिहिववतो	लिहीविवितो	लिहीवीवतो
लिहीवतो	लिहीववतो	लिहीवीवितो	लिहवीवतो
लिहिवितो	लिहिववतो	लिहिविवितो	लिहीविवतो
लिहवितो	लिहिववितो	लिहिविवितो	लिहविवितो
लिहीवितो	लिहविवतो	लिहिवीवतो	लिहिवीवितो

(a) But before a vowel termination it has got the forms लिहवील, लिहिवील, लिहीवील, लिहववील, लिहिववील, लिहीववील, लिहिविवील and लिहवीवील.

## ( 2 ) Potentive Verbs. शक्य क्रियापदै.

329. Causal roots used in the passive or absolute sense are called (शक्य) Verbs. Thus 'मी काम करवितों' is प्र-योजक and 'माझ्याने काम करवते' is शक्य. 'मी जाववितों,' is प्रयोजक and 'माझ्याने जाववते,' शक्य.

330. They are called the Potentive (शक्य) Verbs because they express the potency, that is, they denote that the doer of the action can do or is able to do the action.

331. The शक्य forms do not take the augment इ; as,—'मी करवितों,' 'माझ्याने करवते.'

332. If the original root is transitive, the (शक्य) Verb is passive (कर्मणि), and when it is intransitive the शक्य form is absolute (भावी).

333. In the case of all roots, the passive and absolute constructions are formed only in the Simple Past and Potential. But in the case of a Causal or Potentive root passive and absolute constructions are formed in all tenses; for examples:—

'मी काम करवितों'	act.	}	Present tense.
'माझ्याने काम करवते'	pass.		
'मी काम करवीन'	act.	}	Future.
'माझ्याने काम करवेल'	pass.		
'मी काम करवीं'	act.	}	Habitual Past.
'माझ्याने काम करवे'	pass.		
'तू काम करीव'	act.		Imperative.
'त्वां काम करवावे'	pass.		Potential.
'मी काम करवितों'	act.	}	Conditional.
'माझ्याने काम करवते'	pass.		
'मी जाववितों, जाववीन'	act.		
'माझ्याने जाववते, जाववेल'			absolute.

## (3) Denominatives. नामधान्.

**334.** Roots are formed from nouns and adjectives by adding certain terminations. These are called **Denominatives** or नामधान्.

**335.** Some nouns and adjectives are used as verbs. That is verbs are formed from them without any terminations; for instance, मोहोर means 'blossom,' मोहरणें means 'to bear blossoms;' फूल means 'a flower' and फूलणें means 'to bear flowers;' हर्ष means 'joy,' and हर्षणें means 'to be full of joy;' आखुड means 'short,' and आखुडणें means 'to become short;' दाट means 'thick' and दाटणें means 'to thicken' and so on. In this way we have got the roots—उजेडणें, गंजणें, डागणें, खिळणें, नटणें, शेवाळणें, विटणें, विटाळणें, आनंदणें, हर्षणें, तोषणें, संतोषणें, कोपणें, रोषणें, प्रकाशणें, करवतणें, कातरणें, जपणें, त्यागणें, ताडणें, दाटणें, बावरणें, आखुडणें लांबणें, चोरणें, दुणणें, कानसणें, दाळणें, थोवाडणें, गदूळणें, बुधवारणें, &c.

**336.** Roots are formed from nouns by adding the following terminations to them,—

कळ-सुट or सुट-कळणें.

प-कोळपणें, तळपणें, उसपणें.

ल-बोंबलणें

ळ-साकळणें

अट-पिसटणें, चिरगटणें, चिरमटणें,

चोंदणें

आट-सुटाटणें

आळ and अळ-हाताळणें, हातळणें,

पीटाळणें, बळावणें, केसाळणें,

माणसाळणें, हाताळणें, पिसाळणें,

&c.

आव-डोकावणें, रागावणें, खुणावणें,  
&c.

क-सुटकणें, शिरकणें

ट-धुरटणें

ड-लायडणें, लाथाडणें, बोखडणें,

बोखाडणें.

मट-धुसमटणें, चुरमटणें.

ल-पीचलणें

व-सडवणें (also सडावणें).

स-धुमसणें

**337.** Roots are formed by adding certain terminations to adjectives; thus :—

अव-ओलावणें

आव-आमटावणें.

आड-उंचाडणें, बुचाडणें, लुचाडणें

व-अडवणें

वट-काळवटणें

वंड-काळवंडणें

र-दाडरणें, दाडारणें, दांडारणें

ळ-चोखाळणें

आव-दुणावणें

अळ, आळ-पिसळणें, पिसाळणें

338. Roots are formed from indeclinables; thus :--

आव-खालावणें, दुरावणें

| स-भागसणें, मागसणें

339. These nominal roots are declined in all tenses and moods just like other roots in general; such as,—‘ तो डोकावतो, ’ ‘ तो दुरावेल, ’ ‘ मी करवतीन, ’ ‘ सूर्य प्रकाशेल, ’ ‘ दुःख दुणावेल ’ ‘ कुत्रा पिसळिल, ’ &c.

## VII.--Verbal Derivatives कृदन्तें.

340. From verbal roots, nouns, adjectives and indeclinables are formed by adding terminations. These are called **Verbal Derivatives** (धातुसाधितशब्द ).

N. B. In Sanskrit grammars, the terminations added to form verbal derivatives are called कृत् terminations; and, therefore, these forms are called कृदन्तें in Sanskrit as well as in Marathi.

341. The following are the verbal derivatives in Marathi :—

( 1 ) The **Verbal Noun** is formed by adding णें to the root; as करणें, लिहिणें, जाणें, येणें, बोलणें, बसणें, उडणें, &c. It expresses the action.

( 2 ) The termination णें is formed from the Sanskrit termination अन, as in करण, चलन, लेखन, हसन, &c. and then adding to it ण् the neuter termination. This is a neuter noun, and it forms its base as करण्या—, जाण्या—, येण्या—,&c, [ Vide Sec. 153 (5) ]

( 3 ) The **Present Participle Adjective** is formed by adding **त** to the root. Before **त** the augment **ई** ( long ) is added to transitive roots ending in **अ**; such as **करीत, लिहीत, वाचीत, &c.** The roots of the **उमज** class and intransitive roots do not take it; as,—**उमजत, बसत, उडत, &c.,** while it is added optionally to roots of the **आचर** class; as **आचरत** or **आचरीत, जेवत, or जेवीत, &c.** As to the addition of the augment **ई** rules in Sec. 299 should be remembered.

*N. B.* The original Sanskrit termination of the present participle is **त्** (as in **गच्छत्, कुर्वत्, दहत्, &c.**) which becomes **त** in Marathi. The augment **ई** is added in order to strengthen the penultimate, and therefore it should be long.

( 4 ) The **Present Indeclinable** ( **वर्तमानकालवाचक अव्यय** ) is formed by adding **तां** or **तांना** to the root. The root takes the augment **ई\*** but it is shortened; such as, **करितां, करितांना, &c.**

( 5 ) The termination of this indeclinable is formed by adding the locative termination **आं** to the present participial adjective in **त**; **ना** is added only for the sake of emphasis. This will be clear from the following examples:—

‘देतां घेतां वदतां श्रमवी सत्रांत शतगुणें काय.’ मोरोपंत

‘उडतां बसतां अणुशक्ति नसे, परि आस निरंतर माजतसे.’

वामन.

‘प्रसाद करितां नसे पळ विलंब बापा खरें’

मोरोपंत.

‘प्रसाद करितां उणा-अधिक नाटवा हो हरी.’

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\* For the addition of the augment, rules given in Sec. 299 should be remembered in every case.



‘ चालतां, बोलतां, धंदा करितां । खातां, जेवतां सुखी होतां ।  
नाना उपभोग भोगितां । नाम विसरूं नये. ’

Here देतां means ‘ *in giving* ’ घेतां ‘ *in taking,* ’ वदतां ‘ *in speaking,* ’ उडतां ‘ *in getting up,* ’ &c.

(6) There is another Present Indeclinable which is formed by adding ऊं to the root. When the root is monosyllabic, ऊं becomes वूं optionally; such as,—करूं, बोलूं, चालूं, वसूं, देऊं, or देवूं, घेऊं or घेवूं, &c. This is also called the Infinitive of Purpose.

(7) The termination ऊं is derived from the Sanskrit termination तुम् in कर्तुं, गंतुं, दातुं, पातुं, &c.

N. B. ऊं becomes ओं in poetry; as करों, जावों, &c. This is ओं even in the Chitpávani dialect.

(8) The Active Past Participial Adjective.—This is formed by adding ता to the root; as,—चालता, बोलता, करिता, लिहिता, जाता, येता, &c. This adjective changes for genders and numbers; as,—करिता, करिते *m.*; करिती, करित्या *f.*; and करितें, करितीं *n.* All changes that take place before the त् of the Present Participle also take place here, only the augment ई being short and it being added optionally in the case of transitive roots [ vide Sec. 300 (2) ].

(9) This termination is derived from the Sanskrit termination त् ( in कर्तृ, गतृ, दातृ, &c.).

(10) The Past Passive Participial Adjective is formed by adding ल or लेल to the root. This adjective is changed for genders and numbers; such as,—केला, केलेला, केलेली, दिलेलें, दिली, लिहिलें, लिहिलेलें, &c.

(11) All changes that take place before the ल of the simple past tense also take place before this ल. This is derived from the Sanskrit termination त् of the past participial adjective (vide Sec. 302 ).

(12) The Indeclinable Past Participle is formed by adding ऊन to the root; as,—करून, बोलून, चालून, बसून, उठून, येऊन, जाऊन, &c.

(13) The termination ऊन, is derived from the Sanskrit त्वा. This त्वा becomes चून in the Prakrit, as in येचून. Or, it might have come from the termination त्वन् which is found in the Vedic Sanskrit.

N. B. In poetry ऊन is changed to उनी, उनियां, उनियां, ओन, ओनी, ओनियां, &c. as, करूनी, करुनियां, करुनियां, करोनी, करोनियां, &c. In the Chitpāvani dialect it is उनी, as in करूनी, देउनी, &c.

(14) The Future Adjective is formed by adding णार to the root; as,—करणार, जाणार, लिहिणार, &c. This changes for genders and numbers when used attributively, but it is not so changed when used predicatively: such as,—‘तो आज सुंवईस जाणार अहि;’ ‘आज सुंवईस जाणारा गृहस्थ. जाणारी स्त्री, जाणारें मनुष्य, or जाणारीं माणसें मुळींच नाहींत,’ &c.

(15) This termination is formed by adding आर to the termination अन of forming verbal nouns; such as,—करण, लेखन, चालन, इहन, &c. in Sanskrit. The आर is from Sanskrit कार; as,—करण + कार = करण + आर = करणार. &c.

(16) The Potential Adjective is formed by adding आव to the root. This changes for genders and numbers; as,—करावा, जावा, लिहावें, बोलाव्या, लिहावी, &c.

(17) The adjective from ये is यावा, but from ने, वे, दे, हो, &c. is formed by dropping the final and then add-

ing आवा, as—न्यावा, द्यावा, व्यावा, ज्ञावा, &c. This termination is formed from the Sanskrit Potential termination व्य; as in कर्तव्यं, गंतव्यं, दातव्यं, &c.

**342.** Some other verbal indeclinables and adjectives are also formed from these verbal derivatives. They are as follows:—

(1) Adjectives are formed by adding च् to the formations in णे and आव; as,—करण्याच्चा, बोलण्याच्चा, करावयाच्चे, बोलावयाच्चे, जावयाच्ची, &c. This adjective is inflected for genders and numbers.

(2) Verbal derivatives are formed by adding the dative terminations स, ला, ते, to the formations in णे and आव; as,—करण्यास, करण्याला, करावयास, जावयाते, &c. These are nouns, adjectives or indeclinables according to their use.

N. B. The व in करावयास, जावयाला, &c. is often dropped; as,—करायास, जायाला, &c.

**343.** These verbal derivatives are often used in the place of finite verbs; such as,—‘तो आज मुंबईस जाणार,’ ‘तो आजच जायचा,’ &c. In such sentences we have to add the forms of the root अस after the कृदन्त; as,—‘तो आज मुंबईस जाणार आहे,’ ‘तो आजच जावयाचा आहे or होता.’

**344.** Compound verbs are formed by putting these verbal derivatives before the forms of अस, हो, and some other roots. The whole form is considered to be the form of the verb; such as,—‘मी करित-आहे,’ ‘तो जात-असतो,’ ‘हरी बोलणार-होता.’ ‘तो गेला-असेल.’ ‘तो जाऊं-लागला,’ ‘मला लिहावयास-येते,’ ‘त्यास पत्र लिहावयाच्चे-आहे.’ &c. These Compound verbs are fully considered in the Syntax.

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## CHAPTER XIV.

### INDECLINABLES.

अव्ययें.

**345.** There are certain words that are never inflected to show any kind of relation. They are used in sentences without any change in their original or recognized form. These words are called **Indeclinables**.

**346.** Indeclinables are called अव्ययें in Marathi. 'अव्यय' means a word that has no 'व्यय' or change of any kind; that is, it is a word that remains unchanged under all circumstances.

**347.** Indeclinables are words that are not inflected or declined to show any relation. Or,  
Indeclinables are words that remain unchanged under all circumstances.

**348.** Of all the words that are now called indeclinables, very few are pure indeclinables. Many of them were originally inflected forms of substantives. But they have now lost the meaning of their inflection, and are used as independent words. For instance, the words खालीं, कडे, पाशीं, मागे, विषयीं, तेथें, दायीं, &c. are the forms of the locative case; पासून, वरून, खालून, are the forms of the ablative case; and बुद्ध्या, जात्या, are the forms of the instrumental. So also तस्मान् is the ablative of the pronoun तत्. All these are now called **Indeclinables**.

**349.** Indeclinables are also formed from verbal roots; such as,—करितां, जातां, बोलून, चालून, लिहूं, बसूं, &c.

**350.** Although Indeclinables do not take inflections to show any kind of relation, still they perform many important functions in sentences. Some of them are used to show case-relations ( vide section 207 ). Some denote time, place, reason, doubt, condition, order, accompaniment, &c. Some join words and sentences. Some express joy, sorrow, fear and such other emotional feelings. From this, Indeclinables are divided into several classes.

**351.** The following are the principal divisions of Indeclinables :—

(1) Post-positions—सम्बन्धयोगीः—प्रत, लागीं, मुळें, कडून, वर, खालीं, कडे, मध्यें, आंत, विना, शिवाय, पासून, स्तव, &c. ( vide Sec. 207 ).

(2) Indeclinables showing place—स्थलवाचकः—तेथें, जेथें, येथें, कोठें, इकडे, तिकडे, जवळ, पुढें, मागें, वर, खालीं, वरतीं, खालतीं, पलीकडे, अलीकडे, भलतीकडे, आंत, बाहेर, मध्यें, मधीं, &c.

(3) Showing time—कालवाचकः—नेहमीं, काल, आज, उद्यां, परवां, तेखां, एखां, आतां, पूर्वीं, नंतर, जेव्हां, एव्हां, केव्हां, कधीं, जधीं, तधीं, तेव्हां, शेवटीं, लागलेंच, लगेंच. दरसाल, यदां, गुदस्तां, &c.

(4) Showing property or kind—गुण किंवा प्रकारवाचकः—बरें, चांगलें, हळू, मोठ्यानें, सावकाश, स्पष्ट, साफ, &c.

(5) Ordinals—क्रमवाचकः—प्रथमतः, पहिल्यानें, दुसऱ्यानें, &c.

(6) Showing quantity or number—संख्या or परिमाणवाचकः—एकदां, दोनदां, पुष्कळ, बहुत, कमी, कमती, &c.

(7) Showing doubt—तंशयार्थक;—कदाचित्, कचित्; बहुशः, बहुधा, देवगत्या, देववशात्, बहुतरुन, प्रायः, &c.

(8) Showing surety—निश्चयार्थक;—होय, खचित, खरो-खर, निःसंशय, निभ्रांत, अगदीं, मुळींच, &c.

(9) Onomatopoeic—अनुकरणवाचक;—चटकन, चटर्शिं, पटर्शिं, झटझट, भडाडां, टपटप, &c.

(10) Negative—निषेधार्थक or नकारार्थक;—न, ना.

(11) Co-ordinating—समुच्चयार्थक;—आणि, व, आणखी, आणीक, &c.

(12) Alternative—विकल्पबोधक;—अथवा, किंवा, वा, अ-गर, कीं, का, पण, परंतु, नाहीतर, पेक्षां, पर्यां, &c.

(13) Conditional—संकेतबोधक;—जर, तर, जरी, तरी, यद्यपि, तथापि, &c.

(14) Showing reason—कारणदर्शक;—म्हणजे, म्हणून, तर, तरमग, कीं, जे, ऐसाजे, जसें, &c.

(15) Determinative—अवधारणाबोधक;—च, ही, ना, मात्र, पण, देखील, सुद्धां, &c.

(16) Showing scorn or contempt—तिरस्कारदर्शक;—छी, छिः, अं, छ, छित्, उं, धिक्, इइश, थुत्, &c.

(17) Showing sorrow—दुःखवाचक;—अरेरे, रेरे, हायहाय, आईआई, आईग, &c.

(18) Showing joy—हर्षवाचक;—वाहवा, वाः, शाबास, भले, &c.

(19) Showing flattery—आर्जवदर्शक;—जीसाहेब, महाराज, &c.

(20) Showing astonishment—आश्चर्यदर्शक;—अहाहा, अबब, बब, कायहो, &c.

**352.** English grammarians divide Indeclinables into four classes, viz. Post-positions ( Prepositions in English ), Adverbs, Conjunctions and Interjections; and in old grammars Indeclinables in Marathi are also divided in the same way, those being afterwards sub-divided as above. But it is unnecessary to make such divisions in Marathi.

**353.** The four principal divisions as made in English Grammars may be defined thus :--

(1) A Post-position ( शब्दयोगी अव्यय ) is a word added to a substantive to show in what relation the person or thing denoted by the substantive stands to something else.

*N. B.* The English word Preposition means ‘ placed before; ’ and such words are *placed before* a substantive in that language. But in Marathi, they are *added* to substantives, and therefore they are called ‘ Post-positions. ’

Examples—‘ झाड घरा-पुढें आहे, ’ ‘ तो डोंगरा-वर चढला, ’ ‘ आळसा-मुळें त्याला दारिद्र्य आलें, ’ ‘ तुझ्या-कडून हें काम होईल काय ? ’ &c.

(2) An Adverb ( क्रियाविशेषण अव्यय ) is a word used to qualify a verb, by denoting time, place, manner, condition, &c. with respect to the action.

*N. B.* (1) In English, adverbs are said to qualify adjectives and other adverbs also. But in Marathi, adjectives joined to other adjectives and even to adverbs, may be called adjectives just like in Sanskrit; such as, in the sentences ‘ तो पर्वत फार उंच आहे ’ and ‘ तू फार लवकर जातोस, ’ the word फार may be considered as an adjective qualifying the adjective उंच in one

case and लौकर in the other. Examples of Adverbs:—‘ तो काल आला ’ ‘ हरी उद्यां जाईल, ’ ‘ पक्षी तिकडे उडाला, ’ ‘ तूं हळूहळू चालतोस, ’ &c.

N. B. (2) Students should distinguish between a क्रियाविशेषण (a Predicative Adjective) and a क्रियाविशेषण अव्यय (An Adverb). The former is an adjective that is joined to the noun as well as to the verb or predicate; while the latter is used to modify the meaning of the verb. Such as in—‘ खेकडे उलटे चालतात, ’ ‘ उलटे ’ is a क्रियाविशेषण; but in ‘ तो तिकडे गेला ’ and ‘ तो पुढे चालला, ’ ‘ तिकडे ’ and ‘ पुढे ’ are Adverbs ( क्रियाविशेषण अव्ययें. )

(3) A Conjunction ( उभयान्वयी अव्यय ) is an Indeclinable used for joining; such as, ‘ तो आणि हा, ’ ‘ तूं जर जाशील तर मी येईन, ’ ‘ तो म्हणाला कीं मी येतो, ’ ‘ रामा तेथें होता म्हणून बरे झालें, ’ &c.

(4) An Interjection ( केवलप्रयोगी अव्यय ) is a word used to express some emotional feeling; such as,—वाहवा, अरेरे, अबब, &c.

N. B. An Interjection is not really a part of speech since it does not enter into the construction of a sentence. It is merely an exclamatory sound thrown into the sentence to denote some feeling or emotion.

**354. Post-positions**—These Indeclinables are added to nouns in order to give them the meanings of cases; thus, instead of रामीं we can say रामांत (रामा + अंत) or रामा-मध्ये; so also झाडावर, झाडाखालीं, घराकडे, घोड्यावर, &c.

NOTE. The uses of different Post-positions in the sense of different cases is fully explained further on in the chapter on the *Karakas*.



**355.** A few general observations on the Post-positions are necessary in this place :—

(1) Some Post-positions and Adverbs are similar in form and meaning; such as वर, खालीं, पुढें, मार्गे, &c. They are Post-positions when they are used with nouns, and Adverbs when they are used independently. For instance, ' तो वर आहे, ' here, वर is an Adverb; but in ' तो माडी-वर आहे, ' it is a Post-position; so in ' तो मार्गे राहिला ' मार्गे is an Adverb; while in ' बापा-मार्गे त्यानें साऱ्याचें वाटोळें केलें, ' it is a Post-position.

(2) The termination ऊन is added to a Post-position showing place; and in adding it the original Post-position drops the ending ई or ए and anuswār if there is any in them; as,—वर, वरून; खालीं, खालून; पुढें, पुढून; मार्गे, मार्गून; &c.; and then they get the additional sense of 'from that place.' So देवापुढें means 'in front of the deity;' but देवापुढून means 'from in-front-of the deity; that is, from the place which is in front of the deity.'

(3) The Post-positions पासून, पावेतो and पर्यंत are added to Adverbs of time and place, and then those Adverbs get the sense of the particular point of time, and particular place. In adding them, the Adverbs drop their final आ, ई, or ए and anuswār; such as,—तेथपर्यंत, येथपावेतो, कालपासून, तेव्हांपासून, आजपावेतो, उद्यांपर्यंत, &c.

(4) Adjectives are formed by adding the terminations चा, ची, चें, ला and ईल to Post-positions, and they are added to nouns just like the Post-positions, thus forming compound adjectives; such as,—घराखालचा, देवा-पुढला, घराखालील, झाडावरील, घरापुढचें आंगण, &c.

## CHAPTER XV.



### DERIVATION OF WORDS.

( शब्दसिद्धी )

#### 1. Different Kinds of Words.

356. According to their derivation, words are of two kinds; viz—**Primitive** words ( सिद्ध शब्द ) and **Derivative** words ( साधित शब्द ).

357. **Primitive** or सिद्ध words are those that are originally in the language, and are not formed from other words; such as,—लंकूड, धोंडा, हात, पाय, तोंड, कर, बस, &c.

358. **Derived** ( साधित ) words are those that are formed from Primitive words by means of prefixes or affixes, or by the combination of several words; such as,—लंकडी, धोंडफोड्या, हाताळ, तोंडचें, पायाळू, करावियें, बसतांना, चक्रपाणी, राजवाडा, हरएक. &c.

359. **Derivative** words are of two kinds; viz., **योगिक** (Derivative proper) and **रूढ** or **योगरूढ** ( Conventional. )

( a ) **योगिक** words are those that agree in meaning with the component parts of which they are made up; as,—प्राणी, मनुज, सुहृद्, सेवक, लोहार, &c.

*N. B.* प्राणी means one having life ( प्राण् to live ), सुहृद् means one having good or affectionate heart, i. e. a friend,

सेवक means one who serves, from सेव to serve. In this way, all these words have retained the meaning of their component parts.

**360.** रूढ or योगरूढ ( Conventional ) words are those that do not agree in meaning with their component parts, but have lost their original meaning and have some particular sense given to them **Conventionally**; such as,—चक्रपाणी, तुरंग, इंती, हिमालय, पंजाब, मध्यप्रांत, दक्षिण, &c.

*N. B.* The word चक्रपाणी originally meant ' any body with a disc in hand; ' but now it means ' the God Vishnu ' who bears the disc ' सुदर्शन. ' The word तुरंग means ' any creature that goes swiftly, ' but now it means. ' a horse. ' इंती means any body whose teeth are prominent, but that word is now applied to ' an elephant. ' हिमालय means ' a place or abode of snow; ' but that name is now given to a particular mountain. These words have, therefore, lost their original meaning and some particular sense is given to them.

**361.** In Marathi, there are many words that are directly taken from Sanskrit without any change in them; and there are others that are derived from Sanskrit words, or are used in Marathi with some change in their original Sanskrit form. Some words are formed by adding suffixes or prefixes just like in Sanskrit. In Sanskrit, every word is traced to some *root*, and therefore all words in that language can be said to be derived words. But it is very difficult for an ordinary Marathi student to trace the etymology of each and every Sanskrit word used in Marathi. It is, therefore, most convenient to consider all Sanskrit words, the derivation of which cannot easily be described in Ma-

rathi, to be original or Primitive words. For instance, the Sanskrit words राम, कृष्ण, हरी, भानू, विष्णू, शंकर, सीता, कृपद, कुरु, स्तंभ, सूर्य, इंद्र, वरुण, नारायण, वैकुण्ठ, कैलास, स्वर्ग, पत्र, हस्त, पाद, मेघ, अन्न, आकाश, and such others should be ordinarily considered in Marathi as Primitive words. The derivation and etymology of such words can be studied by the students of the comparative study of both the languages. Such Sanskrit words as are formed by Sanskrit prefixes and suffixes which can be recognised and learnt in Marathi, can be considered as derived words. For instance, the words वृत्रहा, दिवस्पति, दिवाकर, आदित्य, कृति, मति, अस्त, गत, चक्रपाणी, सांव, अतिक्रम, भाव, भक्ति, भूपति, राजेंद्र, &c. can be easily derived in Marathi, and therefore their etymology may be considered as a part of Marathi derivation.

**362.** There are two kinds of Derivative words in Marathi; viz:—(1) Words formed by putting together several words, which are called **Compounds**; and (2) words that are formed from primitive words by some internal change, or by means of prefixes or suffixes. First we shall take up—

## II. The Compounds.

**363.** A Compound is a union of two or more words introduced to express one idea.

**364.** In Sanskrit as well as in Marathi, one simple word may be compounded with another word, and this Compound with a third or another Compound; or several nouns may be compounded simultaneously. In this manner, we may have a compound consisting of any number of simple words.

**365.** This union is formed by omitting the different kinds of relations existing between words; such as the case-relation, the relation of a noun and an adjective, &c.

**366.** For instance, in the Compound words राजवाडा and पोळपाट, the case-relations in the words राजाचा and वाडा, and पोळीकरतां and पाट, are omitted. So also in the word काळमांजर, the relation of the adjective with the noun ( काळें असें मांजर ) is omitted; and in each case the simple or primitive words are put together to form one Compound word.

**NOTE.** The word समास means *Contraction* or *Abridgment*. This term is applied to Compound words, because in forming a Compound, we contract or abridge the meaning of the words of which the Compound is formed. So, समास means, the formation of a Compound word, and such a word may be called a सामासिक word. But now the word समास is used in the sense of ' a Compound word ' as well as ' a kind of Compound words; ' as,—' चक्रपाणी is a बहुव्रीहिसमास, &c. The English word *Compound* is an adjective; but it is also used as a noun; as ' a कर्मधारय or Appositional compound, ' &c.

**367.** In forming a Compound the case-endings and other terminations, letters or words, required to show the relation are dropped; and the Compound word is formed by using the primitive or original forms of words of which the Compound is made up.

**368.** To explain the formation of a Compound by putting the several words forming it in their proper order or arrangement, is called the **dissolution** or **dissolving** (विग्रह) of a Compound. This can be seen from the following examples:—

Compound ( समास )

राजवाडा

काळमांजर

गजमोजणी

काळपुरुष

चक्रपार्णी

वांकडमान्या

Dissolution ( विग्रह. )

राजाचा जो वाडा तो.

काळें असें जें मांजर तें.

गजानें जी मोजणी ती.

काळासारखा जो पुरुष तो.

{ चक्र आहे पाणीच्या ठायीं म्हणजे  
हार्ती ज्याच्या, तो; किंवा चक्रयुक्त  
आहे पाणी ज्याचा तो.

वांकडी आहे मान ज्याची तो, &amp;c.

**369.** When a Compound word is once formed, the whole series of words is considered to be one word, and terminations &c. are added to the last syllable.

**NOTE.** The formation of Compounds properly belongs to Sanskrit. But many Compound Sanskrit words are used in Marathi; and Compounds are often formed in Marathi after the Sanskrit mode of forming them. Students, therefore, should be familiar with at least the principal rules of forming Compounds.

**370.** Compound words are divided into four principal classes according to the manner in which words forming them are put together; viz—(1) तत्पुरुष or Attributive Compounds; (2) द्वंद्व or Copulative Compounds; (3) बहुव्रीहि or Adjectival Compounds; and (4) अव्ययीभाव or Adverbial Compounds.

(1) The Attributive Compound (तत्पुरुष).

**371.** When a Compound consists of two members the first member of which determines the sense of the other, or is attributive to it, it is called the Tatpurusha or Attributive Compound. As for example, the word 'राजपुत्र' is a Tatpurusha; because, the first member 'राज' means 'राजाचा' and it determines the sense of

the word 'पुत्रः' so also in 'काळमांजर,' the word 'काळें' is an adjective and qualifies 'मांजर,' therefore 'राजवाडा' and 'काळमांजर,' belong to the Tatpurusha class of compounds or the Attributive Compounds.

N. B. In this class of compounds, the second member is the principal word.

**372.** The Tatpurusha class of Compounds is divided into three kinds; viz. (1) विभक्तितत्पुरुष; (2) The Negative Tatpurusha (नञ्त्पुरुष); and (3) The Appositional Tatpurusha (कर्मधारय).

**373.** In the first kind of the Tatpurusha Compounds or विभक्तितत्पुरुष, the attributive member bears the relation of a case to the other; and in forming the Compound, the case termination is dropped; such as,— 'द्विजदंड,' द्विजाप्रत जो दंड तो, 'the punishment to a Brahmin; 'पोळपाट' 'पोळीसाठी जो पाट तो,' 'a board for preparing cakes; 'राजवाडा,' 'राजाचा वाडा,' 'the King's palace; ' &c.

**374.** There are six varieties of विभक्तितत्पुरुष corresponding to the six oblique cases; such as,—द्वितीया-तत्पुरुष, तृतीया-तत्पुरुष, &c. The following are some of the examples of each variety :—

(1) द्वितीया-तत्पुरुष.—द्विजदंड, परपीडा (पराप्रत पीडा), दुःख-प्राप्त, अंगचोर, कृष्णाश्रित, धोंडफोड्या, &c.

(2) तृतीया-तत्पुरुष.—कृपावलोकन (कृपेने अवलोकन), तोंडपाठ (तोंडानें पाठ), गजमोजणी (गजानें मोजणी), उपासमार, दयाद्वि, भक्तिवश, द्रव्यसाध्य, नखभिन्न (नखानें फोडलेले), वस्त्रगाळ, ईश्वर-निर्मित, घोडमात, प्यादेमात, अंगजड, कपाळकरंदा, हातघाई, &c.

(3) चतुर्थी-तत्पुरुष.—गायरान ( गाईकरितां *i. e.* गुरांकरितां जं रान तें ); पोळपाट ( पोळीकरितां पाट ); बाजारवाडा, कृष्णार्पण, यज्ञस्तंभ, पूजाद्रव्य, काकबली, डोईजड, बाईलवेडा, &c.

(4) पंचमी-तत्पुरुष.—चोरभय ( चोरापासून भय ), स्वर्गपतन ( स्वर्गांतून पतन ), पापविमोचन, भवतारण, ऋणमोचन. &c.

(5) षष्ठी-तत्पुरुष.—राजवाडा, केळफूल ( केळीचें फूल ), हात-आळा, देवपूजा, देवालय, भूपती, सूर्यप्रकाश, पिंपळपान, &c.

(6) सप्तमी-तत्पुरुष—रानमांजर ( रानांत असणारें मांजर ), पाण-बुड्या, स्वर्गवास ( स्वर्गांत वास ), गृहप्रवेश, कर्मकुशल, शास्त्रप्रवीण, शास्त्रनिपुण, शिल्पपाटव, कूपमंडूक, कलाकुशल, वरकोंबडा, दान-शूर, रणशूर, वरजांबई, अवसानघातकी, समयसूचक, &c.

375. Sometimes the case termination of a विभक्ति-तत्पुरुष is retained even after forming the Compound. Such a Compound is called an अलुक् Compound; as,—युधि-ष्ठिर ( युधि in the battle and स्थिर firm ), पंकेरुह ( growing in the mud; *i. e.* a lotus ); वाचस्पति ( वाच: of the speech and पति lord ); परस्मै-पद, आत्मने-पद, कर्तरि-प्रयोग-कर्मणि-प्रयोग, भावे-प्रयोग, &c.

(a) There are pure Marathi Compound words of this sort; but in their case, the case-termination is dropped, and the oblique form ( सामान्यरूप ) is retained; such as,—पिशाच्याहातीं, रामा-करीं, घोडे-मात, प्यादे-मात, &c.

376. Sometimes the principal member of a Tat-purusha is a verbal derivative or an उपपद; then that Compound is called the उपपद-तत्पुरुष; as,—गृह-स्थ ( गृह-house and स्थ a dweller, from the root स्था ); शेष-शाई ( शेष the serpent and शाई one who sleeps, from the root शी ); मंथकार, अधि-प, अनु-ग, खे-चर, कच्छ-प, घृत-पक्क, &c.



(a) These are Sanskrit words; but there are also many pure Marathi Compounds of this kind; such as,—आग-लाव्या, कंबर-मोड्या भाजी-विद्या, पाय-मळ्या, मास-खाऊ, व्याज-खाऊ, खेतर-खाऊ, &c.

377. The principal member of a विभक्तीतत्पुरुष is often put in the beginning of words; such as,—राजहंस (हंसांचा राजा), अर्ध-रात्र (रात्रीचें अर्ध), पूर्वकाय, पूर्ववय, &c.

378. When the attributive members of this Compound are forms of pronouns, the shorter Sanskrit forms of the respective pronouns are used for them in the Compound words. The following are the shorter forms of different pronouns :—

Pronoun.	Short form.	Examples.
मी	मत्	{ मत्कार्य, मत्तात, मदुद्धरण, म- न्मत, मज्जन्म, मन्मरण, &c.
आम्ही	अस्मद्	अस्मद्भाग्य, अस्मदपराध.
तू	त्वद्	{ त्वद्गुण, त्वल्लीला, त्वद्भाग्य, त्वद्भाग, &c.
तो, ती, तें, ते, त्या, तीं	तत्	{ तद्गुण, तत्सुख, तच्चरित्र, त- न्नाम, तद्गुण, &c.
हा, ही, हें, हे, ह्या, हीं	एतद्	एतद्देशीय, एतन्मात्र, &c.

379. When the attributive member of a Tatpuru-  
sha is the negative particle अ ( which becomes न in  
the dissolution or विग्रह of the Compound ), then that  
Compound is called the Negative Tatpuru-  
sha (नञ्प्रत्ययपुरुष),  
such as,—अनर्थ ( नव्हे जो अर्थ तो ), \*अनिष्ट, अनुपकार, अत्राक्षण,  
अश्रान्त, अभक्त, अज्ञान, &c.

\* This अ becomes अन् when it is followed by a word  
beginning with a vowel.

**380.** When the attributive member of a Tatpuru-  
sha Compound is an adjective, or a noun in apposition to  
the other, or a noun indicating comparison, then that  
kind of Tatpuru-  
sha is called the कर्मधारय or Appositional  
Compound; as,—काळ-मांजर ( a black cat ), शिव-राज ( the  
king Shiva ), मुख-कमल ( a face like the lotus ), कमल-  
मुख ( lotus-like face ), तांबडमाती, महदुपकार, चोरघडी, घड-  
काम, काव्यामृत, उंबरघाट, &c.

*N. B.* (1) The कर्मधारय Compounds are dissolved in the  
following way :—काळ-सर्प--काळा असा or काळा-सारखा जो  
सर्प तो.

तांबड-माती	—	तांबडी अशी जी माती ती.
चोर-घडी	—	चोर ( गुप्त ) अशी जी घडी ती.
काव्यामृत	—	काव्य हेंच अमृत.
घड-काम	—	घडलेलें काम.
मुख-कमळ	—	मुख हेंच कमळ.

( 2 ) As the adjectival or appositional member of a  
कर्मधारय Compound is in the nominative case, this is the  
प्रथमातत्पुरुष. So also नञ्प्रत्यय is a kind of कर्मधारय; because  
the negative particle is used there just like an adjective.

**381.** (a) The principal member of an Appositional  
Compound is often put first; as,—पुरुषोत्तम ( उत्तम असा पुरुष  
'the best man' ); छात्र-वंचक ( वंचक *i. e.* लबाड असा विद्यार्थी,  
a cunning student ); &c.

(b) When there is a comparison, the word denoting  
the standard of comparison is like an adjective, and is  
generally put first. But it is often put as a second word  
as,—मुख-चंद्र, नर-सिंह, &c.

(c) In some appositional Compounds, both the words  
are adjectives, but the second or the principal word is

properly speaking an adjective used in the sense of a noun; such as,—**शुद्ध-कृष्ण** ( white as well as black ), **दृष्टादृष्ट** ( seen as well as not seen, *i. e.* just seen ), **कृताकृत** ( done or not done; scarcely done ); &c.

(*d*) Of these the principal adjective is often put first; as,—**हिरवा-गार** ( very green ); **लाल-भडक** ( extensively red ). &c.

(*e*) Compound words of relationship, such as,—**आतेभाऊ, आज्ञेसासरा, चुलतभाऊ, भाचेसून, नातजांवई, माऊसवीर,** &c. are Appositional Compounds. The first member of these Compound words are adjectives meaning ‘ of that relationship, ’ as **चुलतसासरा** means ‘ **चुलता असा सासरा;** ’ ‘ **भाचेसून-भाची अशी**—or **भाच्याची बायको अशी** or **म्हणून सून.** ’

**382.** Sometimes an Appositional or a Tatpuru-  
sha Compound consists of three members and one of  
them, principally the middle one is dropped in the  
formation of the Compound. Such a Compound is called  
a **मध्यमपदलोपी तत्पुरुष** or **कर्मधारय**; as, **साखरभात=साखरेनें**  
**युक्त भात; कातरविडा=कातरून केलेला विडा.** So also **गुडधाना**  
( **गुडदाणी** ), **घरजांवई, कर्वतकीस, लांकूडकाम, गर्भश्रीमंत, बाल-**  
**मित्र, कोंडमारा, &c.**

**383.** The Appositional Compound may be sub-  
divided into the following different sorts :—

- (1) **विशेषणपूर्वपद** — **तांबडमाती, रक्तांबर, काळमांजर,**  
**रक्ताशोक, पीतवस्त्र, &c.**
- (2) **विशेषणोत्तरपद** — **प्रसंगविशेष ( विशेष असा प्रसंग ),**  
**पुरुषोत्तम, &c.**
- (3) **विशेषणोभयपद** — **कृताकृत, लालभडक, हिरवाचार,**  
**हिरवागार &c.**

- (4) उपमानपूर्वपद ———कमलमुख, वज्रदेह.  
 (5) उपमानोत्तरपद ———चरणपङ्कज, मुखचंद्र.  
 (6) अवधारणा\*पूर्वपद ———कालसर्प, विद्यासर्वस्व, भवसागर.

**384.** When the first member of an Appositional Compound is a numeral adjective and the whole Compound implies the sense of an aggregate, it is called **द्विगू** or Aggregate Compound; as **त्रिभुवन** = ' an aggregate of three worlds ' **पंचपाळें**, **पंचारती**, **पांचशेरी**, **तीन-वार**, **अष्टाध्यायी**, **पंचपदी**, **बारभाई**, **अठराबाळ**, **पंचखाजें**, &c.

(a) These Compounds are dissolved in the following way;—**पंचपाळें**=**पांच पाळयांचा समुदाय**, **पांचशेरी**=**पांच शेरांचें एक माप**; **अष्टाध्यायी**=**ज्याचे आठ अध्याय आहेत असा ग्रंथ**; **पंचपदी**=**पांच पदांचा समुदाय**; **बारभाई**=**पुष्कळजणांचा कारभार**, &c.

**N. B.** An Appositional Compound cannot be called a **द्विगू** only on account of the first member happening to be a numeral adjective, but the whole compound must have the sense of an aggregate. Thus the word '**त्रिनयन**' is not a **द्विगू** because although the first member of it is a numeral adjective, still, the whole compound does not mean an ' aggregate of three eyes; ' but '**त्रिभुवन**' is a **द्विगू**, because it means ' a collection of three worlds. '

## 2. The Adjectival Compound. बहुव्रीही.

**385.** Two or more substantives in apposition to one another, or one of them bearing the case relation or an

\* अवधारणा means ' determination; ' in **कालसर्प** the word **काल** determines the sense of **सर्प**; i. e. the **सर्प** is ' as fierce as **काल** or death. ' This species of **कर्मधारय** is therefore called **अवधारणापूर्वपद-कर्मधारय**.

adjectival relation to the other, are compounded together so as to form an adjective qualifying a substantive. A Compound of this nature is called the बहुव्रीहि or Adjectival Compound.

(a) The separate members in this Compound should not be in apposition to the substantive qualified by the whole Compound; and the whole Compound signifies something bearing the qualities denoted by the sense of the whole Compound; as,—नहाबाहू, पीतांबर, चक्रपाणी, गजानन, चंद्रमौली, त्रिनयन, त्र्यंबक, सांब, मृगनयना, चंद्रमुखी, &c.

(b) These Compounds are dissolved in the following way:—चक्रपाणी—चक्र आहे पाणीच्या दायीं म्हणजे हातीं ज्याच्या, or चक्रयुक्त आहे पाणी म्हणजे हात ज्याचा; पीतांबर=पीत आहे अंबर ज्याचें; गजानन—गजाच्या आननासारखें आहे आनन ज्याचें, &c.

(c) There is a close resemblance between a Karmadhāraya and a Bahuvrīhi Compound; and it is often very difficult to distinguish one from the other. Sometimes the same word has the sense of a Karmadhāraya as well as a Bahuvrīhi. The following are the chief points of distinction:—

(1) A Bahuvrīhi is adjectival by nature; while a Karmadhāraya is adjectival only when the principal member of it is an adjective.

(2) The substantive qualified by a Bahuvrīhi must not be in apposition to any of the separate members forming that Compound; while in the Karmadhāraya, the principal member of the Compound is in

apposition when a Karmadhāraya is an adjective, or the principal member of the Karmadhāraya denotes the thing itself qualified by the attributive member. Thus, महाबाहु as a Karmadhāraya is equivalent to 'a great arm;' but as a Bahuvrīhi it stands for 'महान बाहु ज्याचा तो;' 'he whose arm is great;' 'माझ्या हातांतलें वस्त्र पीतांबर आहे.' means 'the garment in my hand is a yellow garment;' but 'विष्णु पीतांबर आहे' means 'Vishnu is one that wears a yellow garment'; here in the first sentence पीतांबर is a Karmadhāraya; and in the second, it is a Bahuvrīhi. In the word चक्रपाणी (meaning विष्णु) चक्र or पाणी does not stand in apposition to विष्णु, but the whole Compound चक्रपाणी does, because it qualifies विष्णु; but in 'कृष्णास घनइयाम म्हणतात,' the word इयाम is in apposition to कृष्ण, and therefore the Compound is not Bahuvrīhi.

(3) In the dissolution of the Bahuvrīhi compound, there is always the pronoun जो (जी or जें) in one of the oblique cases; as,—प्राप्तोदक—प्राप्त आहे उदक ज्यास, असा गांव; तपोधन—तप हेंच आहे धन ज्याचें, असा पुरुष; &c,

(d) From the oblique case which the pronoun जो takes in the dissolution, this compound is divided into species; such as,—द्वितीया बहुव्रीही, तृतीया बहुव्रीही &c. Thus,—

द्वितीया बहुव्रीही — प्राप्तोदक—'प्राप्त आहे उदक ज्यास;'  
 तृतीया बहुव्रीही — कृतकृत्य—'कृत आहे कृत्य ज्याने.'  
 चतुर्थी बहुव्रीही — निवेदितसंदेश—'निवेदित आहे संदेश ज्याप्रत.'  
 पंचमी बहुव्रीही — गलितपर्ण—'गलित आहेत पर्णे ज्यापासून.'  
 षष्ठी बहुव्रीही — चक्रपाणी—'चक्र आहे पाणीच्या ठायी ज्याच्या.'  
 सप्तमी बहुव्रीही — वीरपुरुष—'वीर आहेत पुरुष ज्यामध्ये.'

386. (a) The first member of a Bahuvrīhi may or may not be in apposition to the second. It is

called समानाधिकरणबहुव्रीहि in the first case, and a व्यधिकरण बहुव्रीहि in the second case; thus:—तपोधन—‘तप हेंच आहे धन ज्याचें, तो,’ समानाधिकरण; नलिकंड—‘नलि आहे कंड ज्याचा तो,’ समानाधिकरण; चक्रपाणी—चक्र आहे पाणीच्या ठायीं ज्याच्या तो,’ व्यधिकरण.

(b) In pure Marathi, आंखुडशिंगी, बहुदुधी, तिमजली, are समानाधिकरण, and माणुसघाण्या is व्यधिकरण बहुव्रीहि.

(c) In Sanskrit, the affix क is often added to Bahuvrihi Compounds. Hence आ in the masculine (which generally forms a conjunct consonant ending in या) ई in the feminine, and एँ in the neuter are generally added to pure Marathi compound words of this sort; such as,—एकडोळ्या, दुतोंड्या, वांकडमान्या, रडतोंड्या *m.*, आंखुडशिंगी, बहुदुधी *f.*, and दुतोंडे, *n.*

(d) Some Bahuvrihi Compounds of pure Marathi words remain unchanged in all genders; as,—तिरंगी, चौकीनी, &c.

**387.** (a) Sometimes a Bahuvrihi Compound requires three members in its dissolution, the middle member being dropped in the formation of the Compound; this is called a मध्यमपदलोपी बहुव्रीहि; such as,—हरिणाक्षी,—हरिणाच्या अक्षां(डोळ्यां)सारखे आहेत डोळे जिचे ती; गजानन—गजाच्या आननासारखें आहे आनन ज्याचें, तो; चंद्रकांत—चंद्राच्या कांतीसारखी आहे कांती ज्याची, तो, &c.

(b) The negative particle अ or अन् sometimes forms a Bahuvrihi with a substantive. This is called नञ्-बहुव्रीहि. Such as,—अज्ञान( नाहीं ज्यास ज्ञान तो ); अनंत( नाहीं ज्यास अंत तो ); अपुत्र( नाहीं ज्यास पुत्र तो ); &c.

(c) A Bahuvrihi is also formed with स or सह as its first member; as,—सहपुत्र or सपुत्र=पुत्रासहित जो तो; सवर्ण, सहोदर, सचैल, सकल, &c. This is called सहबहुव्रीही.

(d) The Marathi compound words मारामारी, लडालडी, बुकायुकी, दकलादकली, &c. are Bahuvrihi Compounds. They denote the state of things in which the particular action is constantly taking place.

### 3. The Copulative Compound. इह.

388. When a Compound consists of two or more nouns which are independent of one another, and which, if not compounded, would be joined by one of the copulative particles (आणि, व, आणखी, अथवा, &c.) it is called the इह or Copulative Compound; such as,—रामलक्ष्मण=राम आणि लक्ष्मण; पितापुत्र=पिता आणि पुत्र; भीमार्जुन=भीम आणि अर्जुन; ब्रह्माविष्णुमहेश—ब्रह्मा, विष्णु आणि महेश; आईबाप, बहीणभाऊ, वेश कालवर्तमान, &c.

389. When the members of a Copulative Compound are joined by अथवा or किंवा, the Compound has the sense of 'this or that;' and it is called a वैकल्पिक-इह; as,—तीन-चार (three or four), आंत-बाहेर ('in or out' or also 'in and out'), काळा-पांढरा, खरें-खाटें, बरें-वाईट, काळा-गोरा, &c.

390. In Sanskrit, if a Copulative Compound consists of two members, it takes the dual number; and when it contains more than two members, it is in the plural number; and the gender of the final noun is the gender of the whole Compound. The same rule is generally followed in the case of Sanskrit words used in Marathi; the Compound containing two words being in



the plural number. But in pure Marathi Compounds, if the words in the Compound are of different genders, the whole Compound is in the neuter gender. As,—‘राम-सीता आलीं,’ ‘भीम-द्रौपदी बसलीं आहेत,’ आईबापें, दादलाबायलें, माता-पितरें, स्त्रीपुरुषें. &c.

**391.** Sometimes a Copulative Compound implies an aggregate, or things enumerated constitute one complex idea; or a word reduplicative of the first word is put after it to express a collection of things of the same sort; such a Copulative Compound is called the समाहार-द्वंद्व or a Collective Copulative Compound; such as,—भाजीपाला comprises all sorts of vegetables; शेडसावकार means trader, merchants and such other persons: दगड-बिगड means things like stones &c.; so also भाकरीबिकरी, हातपाय, दिवाणदरबार, कोळीमाळी, पोरसोर, &c.

(a) In the Compound words हातपाय, नाकडोळे, घरदार, &c., the first member is inflected when the whole Compound takes a case; as,—हातींपायीं, नाकाडोळ्यांनीं, घरादारास, &c.

**392.** In a Copulative Compound, the words of which it is made up are generally put in the following order:—

(1) The names of castes or classes of people are put in their proper order; as,—ब्राह्मण-क्षत्रिय-वैश्य-शूद्र; ब्राह्मण-क्षत्रिय; क्षत्रियवैश्य, वैश्यशूद्र, ब्राह्मणशूद्र, &c.

(2) Names of brothers are put in their natural order; as,—युधिष्ठिरार्जुन, भीमार्जुन, रामलक्ष्मण, नकुलसहदेव, भरतशत्रुघ्न, &c.

(3) In the names of things or individuals, the names of more important things or individuals are put first; as,—देवदैत्य, राजाप्रजा, छत्रीजोडा, घरवाडी, &c.

(4) In the words of relationship, the nouns denoting the persons of more respect or a higher sort of affectionate feeling are put first; as,—आईबाप, मातापिता, सासूसासरा, &c.

(5) Words of different genders are put in the natural order of their genders; as,—शेलापागोटें, कागदशाई, साखर-पाणी, &c.

(6) Words are arranged according to the number of syllables,—small words being put first; and this rule is observed before all other rules given above; as,—अर्जुन-भीमसेन, भीम-युधिष्ठिर, कृष्ण-बळभद्र, &c.

#### 4. The Adverbial Compound. अव्ययीभाव.

**393.** An Adverbial Compound is formed by putting together an indeclinable and a substantive, and the whole Compound has the sense of an indeclinable; as,—दररोज (every day), यथाक्रम (in order), आमरण, अनुरूप, यथायोग्य, सरसकट, &c.

(a) It is not always the case that one of the members of the अव्ययीभाव Compound is an indeclinable. Both the members may sometimes be substantives, the whole Compound having the sense of an indeclinable; as,—गांवो-गांव, घरोघर, दारोदार, &c.

(b) In Marathi, cases are often formed by adding to words शब्दयोगी indeclinables ( *i. e.*, post-positions ) instead of terminations; such as,—घरावर, मनुष्यावरोवर, बागे-मध्ये, गांवाबाहेर, तोंडापुढें, &c. These formations are properly speaking अव्ययीभाव or Adverbial Compounds.

*N. B.* In this Compound the indeclinable is generally placed first; but in the case of a शब्दयोगी indeclinable it is put as a second member.

## 5. General Observations.

394. (a) In forming Compounds, the words forming them ought to belong to the same language; it is unidiomatic to form Compounds of words of different languages. Such Compounds as,—हत्तिचर्म, मृगडोळस, इला-खाधिपती, पायायुद्ध, आगबोट, &c. are, therefore, faulty.

(b) Such Compounds are often found in poetry. They may be formed in the case of foreign words that are in common use in Marathi, and when a pure formation is impossible.

(c) In forming Compounds of Sanskrit words the vowels brought together must be joined according to Sandhi rules. Thus, कृपा-अरुण and नृप-आज्ञा, must be written as कृपारुण and नृपाज्ञा. But this rule is not observed in poetry. As,—

‘आकाश-अंत न कळोनिहि अंतरिक्षी, आकाश आक्रमिति &c. ’

वामन.

‘ ते रामकृष्ण आले त्यांच्या पोटासि, भाग्य-अर्णव ते

न चनुर्मुखासि वदवे, कैसैं एका मुखासि वर्णवतें ? ’ मंगरोपंत.

395. (a) Some of the numeral adjectives take the following forms in Compounds;—

दोन becomes दु; as,—दुघडी, दुघई, दुरंगी, दुतांड्या, &c.

तीन ” ति; as,—तियई, तिरूपी, ( तिरपी. ) तिरंगी, &c.

चार ” चौ; as,—चौचाल, चौघडी, चौफुला, चौरंग, चौ-घडा, &c.

पांच ” पंच; as,—पंचक्रोशी, पंचपक्वान्नें, पंचद्रवडि, &c.

साहा ” छ; as,—छटाक, छसाम, छतार ( सतार ), &c.

नऊ ” नौ or नव; as,—नौ or नवटाक्री.

बारा ” बार; as,—बारभाई, बारमास.

सोळा ” सोळ; as,—सोळन्हाण, सोळबंड, &c.

( *b* ) When the words दुष्पट, तिप्पट, चौपट, पांचपट, &c. are nouns, they are विभक्तितत्पुरुष, and they are dissolved as 'सोहोनीं जी पट ती,' 'तिहीनीं जी पट ती,' 'पांचांनीं जी पट ती,' &c. But when they are adjectives, they are Bahuvrihi and are dissolved as दुष्पट- 'सोहोनीं आहे पट ज्याची,' पांचपट- 'पांचांनीं आहे पट ज्याची' &c.; as in the examples 'आठांची दुष्पट करा,' the word दुष्पट is a noun and a तत्पुरुष; but 'अ बघ्या दुष्पट काम करितो' the word दुष्पट is an adjective, and a बहुव्रीही Compound.

( *c* ) The words सव्वाशेन, साडेतीन, पावणेचार, साडेआठ, &c. are कर्मधारय, because the first members are adjectives; 'सव्वा' means सपाद ( पाद = one-fourth ); साडे means सार्ध; and पावणे means पाव-उणे.

( *d* ) The nouns एकवीस ( एक आणि वीस ), बावीस ( बा, बे means दोन and वीस ), तेवीस &c. are Copulative Compounds and ( एकानें उणें वीस ते = एकोणीस ); एकुणतीस ( एकानें उणें तीस &c. ) are कर्मधारय; because the first members are adjectives.

**396.** ( *a* ) A Compound word has often more than one senses, and the same word may belong to different classes of Compounds. Thus सत्यव्रत may be a तत्पुरुष and is dissolved as 'सत्याचें व्रत' ( the vow of truthfulness ); it may be dissolved as, 'सत्य हेंच जें व्रत तें' ( the vow in the form of truthfulness ), and then it is कर्मधारय; and it is बहुव्रीही when it is dissolved as 'सत्य हेंच आहे व्रत ज्याचें' ( one whose vow is truthfulness ). In the same way, यशोधन and पीतांबर may be कर्मधारय or बहुव्रीही; and गजानन may be तत्पुरुष or बहुव्रीही.

( *b* ) Sometimes the same word may belong to different classes, but may have the same sense; as,—लक्ष्मीकांत

is a तत्पुरुष as लक्ष्मीचा कांत (husband of Lakshmi ; and it is बहुव्रीहि as लक्ष्मी आहे कांता ज्याची (one whose wife is Lakshmi). In both the cases it means the God Vishnu.

(c) The word तत्पुरुष, कर्मधारय, द्वंद्व, द्विगु, and बहुव्रीहि might originally have some sense in Sanskrit, but they are now simply used as proper names to signify particular classes of Compounds.

### III. Words formed by Prefixes and suffixes.

#### (1) Sanskrit Formations.

PREPOSITIONS (उपसर्ग), PREFIXES, &c.

397. In Sanskrit, there are certain indeclinables which are prefixed to verbal roots and their derivatives in order to modify the original meaning. These are called the उपसर्ग. The following are the more important prefixes of this kind:—

अति-Over, beyond;—अतिक्रम, अतिरेक, अत्युक्ती, अतिशय, अतिकाल, अतिस्नेह, अत्यानंद, अत्याशा, &c.

अधि-Over, above, on;—अधिकार, अधिपती, अधिदैवत, अधिदेवता, अधीश, &c.

अनु-After, along, near to;—अनुभव, अनुज, अनुरूप, अनुमत, अनुसंधान, अनुकूल, अनुमान, अनुगमन, अनुगत, &c.

अप-Away, off;—अपगत, अपशकून, अपकर्ष, अपमृत्यु, अपमार्ग, अपद्रव्य, &c.

अपि (Sometimes पि)-Near to, on;—अपिधान, पिधान, अपिनद्ध, &c.

अभि-Towards, to, upon;—अभिज्ञ, अभिधान, अभ्यास, अभिमान, अभिरुची, अभ्यंतर, &c.

अव-( Sometimes व)-Away, off, down;—अवनत, अवकृपा, अवतार, अवलक्षण, अवज्ञा, अवहीन, अवगुण, &c.

आ-Towards, to, at, little, slight, mean;—आज्ञा, आकार, आकर्षण, आनन्द, आकंपित, आकृष्ट, आकंदन, आकुंचित, आवात, &c.

उत्-उद्-Up, on, out;—उत्कर्ष, उत्तेजन, उत्प्रेक्षा, उत्सृष्ट, उत्तान, उद्भव, &c.

उप-Near to, under;—उपगत, उपनेत्र, उपक्रम, उपकार, उपाङ्ग, उपाय, उपवास, ( उपास *m.* ), उपमह, उपदेव, उपाध्याय, उपाहार, उपाध्यक्ष, उपगुरू, &c.

दुर्, दुस्-Bad, wicked, ill;—दुर्गुण, दुराचार, दुर्जन, दुराचरण, दुःसह, दुष्कृती, दुःख, दुर्वर्ती, दुर्वर्तन, दुःस्थिती, दुर्गंध, दुष्कर्म, दुराशा, दुर्यश, &c.

नि-Down, in, into;—निधन, निबंध, निमग्न, नियोग, &c.

निर्, निस्-Out of, forth from;—निर्गुण, निर्द्रव्य, निराकार, निरामय, निष्क्रमण, निष्कारण, निष्कांचन, निर्बंध, निष्कृती, &c.

परा-Away, back;—पराजय, पराभव, पराभूत, परावर्तन, परावृत्त, &c.

परि-Round, about;—परिसमाप्ती, परीक्षा, पर्यटन, परिधी, परिज्ञान, परिजन, पर्याकुल, &c.

प्र-Forth, toward, pro-;—प्रताप, प्रपिता, प्रहार, प्रदेश, प्रभु, प्रणाम, प्रकार, प्रकांड, प्रभात, प्रगत, प्रपौत्र, प्रशिष्य, &c.

प्रति-Back, re-;—प्रतिबिंब, प्रतिमास, प्रतिशब्द, प्रतिपादन, प्रत्युत्तर, प्रत्युपकार, प्रत्यक्ष, प्रतिरूप, प्रत्यंग, प्रतिकूल, प्रतिपक्ष, &c.

वि-Apart, more, dis-;—विरक्त, वियोग, विनाश, विख्यात, विराम, विधवा, विपाक, विमार्ग, विरूप, विदेश, विशेष, विशेषण विराव, &c.

सम्-Together, con-;—संगम, संभव, संबंध, संताप, संसार, संमह, संकट, संस्कार, संचार, संपात, संमत, सन्निध, &c.

सु-Good, easy, much;—सुकर, सुगम, सुदिन, सुप्रभात, सुयोग, सुख, सुराग, &c.

(a) The following indeclinable prefixes are of the same kind, but they are not called उपसर्गः—

अ- ( which becomes अन् before a vowel )—Not, absence of;—

अभाव, अधर्म, अप्राप्त, अकल्पित, अनेक, अनृत, अनायास, अनिष्ट, अनेक, &c.

अद्-Showing wonder;—अद्भूत.

अधस्-Down, downward;—अधःपात, अधोमुख, अधस्तल, &c.

अंतर्-In, inner, inter-;—अंतर्द्वार, अंतःपुर, अंतःकरण, &c.

अमा-Near, in the vicinity of ;—अमावास्या, अमात्य, &c.

अलं-Making beautiful, beautifying ;—अलंकार, अलंकरण, अलंकृत, &c.

आविर्-Out, apparent;—आविर्भूत, आविर्भाव, आविष्करण, आविष्कृत, &c.

आद्यु-Quickly, speedily;—आद्युग, आद्युव्रीहि ( the crop of rice that is ready in a short time हळवे भात Mar. ).

इति-In a short time;—इत्यर्थ, इतिहास ( इति-ह-आस-it so happened ) इतिवृत्त, इत्यादि, &c.

इत्थं-Thus, in this way;—इत्थंभूत.

ईषत्-A little;—ईषद्गौर.

उच्चैः-Loudly;—उच्चैःश्रवा, उच्चैर्घोष, &c.

कु, का-Bad, wicked, mean;—कुकर्म, कुवासना, कापुरुष, कुरूप, &c.

दिवा-By day;—दिवाकर, दिवाभीत. &c.

धिक- Censurable;—धिकार, धिकृत, &c.

नाना-Various;—नानारूप, नानाविध, &c.

न-No, not;—नक्षत्र, नास्तिक, &c.

पश्चात्-Behind;—पश्चात्ताप, पश्चाद्द्वार, &c.

पुरस्-In front of; before;—पुरस्कृती, पुरोगामी, &c.

पुरा-Before time ), formerly;—पुरावृत्त, पुरातन, &c.

पृथक्-Separated;—पृथक्करण, पृथग्विध, पृथग्जन, &c.

प्राक्-Before;—प्राक्कर्म, प्राग्विक, प्राक्तन. &c.

प्रातर्-In the morning;—प्रातःकाल, प्रातःसंध्या, &c.

प्रादुर्-Open, observable;—प्रादुर्भाव, &c.

बाह्य-*Out, outer*;—बहिर्द्वा, बहिष्कार, &c.

स, सह-*With*;—सजीव, सप्रमाण, सहोदर, सहवास, सहगमन. सफल, सजातीय, &c.

सत्-*Good*;—सज्जन, सत्संग, सन्मान, सद्गती, &c.

सायं-*By evening*;—सायंकाल, सायंसंध्या; &c.

स्वयं-*Self*;—स्वयंवर, स्वयंभू. स्वयमेव, स्वयंपाक, &c.

(c) The following are the pure Marathi prefixes of this kind :—

अ-*Not*;—अज्ञानता, असमंजस, अपुरा, अप्रा, अनोळखी (अन् + ओळखी); &c.

अड, आड-*Little, small, unusual, insufficient*;—आडगांव, अड-बाण्या, आडबाण्या, आडमाप, अडगळी, अडखार्णे, आड-खर्च, &c.

अर्ध-*By half* (from Sk. अर्ध);—अर्धमण, अर्धशेर (अच्छेर), अर्धपाद, अर्धसुरे, &c.

ऐन-*Principal, chief, all, very much*;—ऐनजमा, ऐनजिन्नस, ऐन-बेरीज, ऐनदुपार, ऐनअमदानी, ऐनवेळ, &c.

गैर-*Without, improper*;—गैरसमज, गैरबिल्हे, गैरशिस्त, गैरमर्जी, गैर-रीत, गैरहजीर, &c.

हर-*Every, separate*;—हररोज, हरदिवस, हरएक, हरमहा, हरगांव, &c.

ना-*Absence, inefficiency*;—नाइलाज, नाखूष, नाखुशी, नापसंत, नादार, नामर्द, नाकबूल, नाशाशीत, &c.

फट-*Open, clear, much*;—फटफजिती, फटलंडी, फटकळ, &c.

### Verbal Nouns.

398. Verbal nouns showing agency are formed by adding दृ, अक, इन and अ\* to roots; such as,—

दृ- (It becomes ता in the masculine and त्री in the feminine ),

दाता *m.*, and दात्री *f.* (from दा = 'to give'); नेता (from नी = 'to carry'); कर्ता (from कृ = 'to do'); श्रोता, भर्ता,

\* There are various changes that take place before these and other Sanskrit suffixes and terminations; but it is not necessary to enumerate them here.



भोक्ता, स्रष्टा, वक्ता, गाता, हंता, त्वष्टा, द्वेष्टा, शास्ता, भेत्ता, योद्धा, &c.

अक-कारक, वाचक, दायक, गुणक, बाधक, पावक, शोधक, योजक, नर्तक, जनक, रक्षक, हिंसक, लेखक, योजक, रजक, बाधक, &c.

V. B. Some roots take इक instead of अक; as,—रसिक, पथिक, रथिक, &c.

अ-चोर (from चूर्), सर्प (from स्तृ), देव (from दिव्), स्मर, हर, भव, विजय, जय, बुधः अर्ह, धर (धरा f.), प्रवाह, &c.

V. B. These nouns, when formed from transitive roots, govern an object; and the words denoting the object often take अम्, or their accusative is formed, and the whole formation becomes a compound word; as,—भयंकर, प्रियंवद, विहंगम, यशस्कर, धनंजय, शत्रुंजय, सृष्ट्युजय, अंशहर, विश्वभर, सर्वसहा, वसुंधरा, पूजार्ह, क्षमाकर, दिवाकर, भास्कर, प्रभाकर, &c.

NOTE. These are to be considered as उपपदतत्पुरुष compounds.

इन् (ई m. and इनी f.)-त्यागी, विभागी. वारी, प्रतिवारी, क्षयी, जयी, विजयी, (विजयिनी f.), अनुभवी, संयमी, अनुयायी, (अनुयायिनी f.), शोषी, अपराधी (अपराधिनी f.), &c.

अन (this termination has generally the causative sense)-नंदन, मदन, रमण, विचक्षण, जनार्दन, भीषण, त्रिभीषण, नष्ट-सूदन, रावण, &c.

(a) Roots ending in आ and इ form nouns of agency by changing the final to अ; the roots हन्, जन्, गम्, and some other roots ending in consonants, by dropping the consonants; the roots कृ, ग्रह, भृ, &c., by adding ई (sometimes shortened) to them; and the roots भू, पा, वृश्, नी, and many others, without any change. But in all these cases, there is an indeclinable, or a noun denoting the object before the verbal forms; such as,—अनज्ञ, प्राज्ञ, अज्ञ, वरद, वारिद गृहस्थ,

द्विप, सामग, गितिश, शोकापह, द्विज, अनुज, अज, अनुग, पारग, स्व-  
यंभू, विभू, प्रभू, शंभू, सर्वदृश, -रू, सोपमा, द्यतद्, सेनानी, &c.

(b) Roots ending in short vowels form words showing agency by adding त् as, -ककृत्, इंद्रजित्, &c.

(c) There are some other terminations having the sense of agency; they generally form adjectives, and also have the sense of habit, ability, or wish of doing any thing; some of them are as follows:—

इष्णु-सहिष्णु, वर्धिष्णु, जिष्णु, भविष्णु, &c.

तु-स्थानु, विष्णु, (विश्+तु).

उक-भावुक, धातुक (from हन्), कामुक.

आलु-कृपालु, क्षमालु, श्रद्धालु (आळू in Marathi, as in झोपाळू, लाजाळू, भुकाळू, &c.)

उर-भासुर, क्षणभंगुर, विदुर, भिदुर, &c.

ऊक-जागरूक, &c.

वर-भास्वर, स्थावर, ईश्वर, नश्वर, &c.

र-नम्र, हिंस्र, कंठ्र (m. कांपरा), अजस्र, &c.

उ-भिक्षु, इच्छु, &c.

### Verbal Adjectives.

399. (1) The Present Participial Adjective (active) is formed by adding त् or अत्, when the root is Parasmaipadi, and मान when the root is Atmanepadi; such as,—पचत्, पचमान, (from पच् 'to cook'). पचत् becomes पचन्, in the nominative singular masculine, and पचन्ती, in the feminine. Examples:—भवत्, कुर्वत्, ब्रूवाण, शयान, नृत्यमान, गच्छत्, वसत्, स्तुवत्, &c.

(2) Some Present Participial Adjectives are used as nouns; as,—यजमान, दमयन्ती, पवमान, जगत् (people), जगती (the earth), &c.

(3) There are various changes that take place in the body of the root before adding this and all other terminations. But it is not necessary to state them here. Students will be able to know these forms from the terminations and examples that are added in each case.

(4) The Past Passive Adjective is formed by adding त to the root. This termination is often changed to न, व, or ट. Examples :—ख्यात. गत, प्राप्त, आप्त, नत, भूत, वात, ध्यात or ध्यात, गीत, नीत, दीन, दान, पन्न, जीर्ण, विस्तीर्ण, प्राण, पक्क, नष्ट, स्पष्ट, हीन, प्राणः भीत, लीन, जितः क्षीण, भष्ट, विस्तृत, वृत, हृत, शक्त, लभ, सिद्ध, प्रशस्त, मुग्ध, मृद, रुढ, रत, क्रांत, भ्रांत, शांत, गृहीत, दुग्ध, भृष्ट, क्षिष्ट, &c.

(5) This Adjective denotes the doer when the verb is transitive, as,—किंकरः गतः 'the servant is gone;' and it denotes the object when it is transitive; as,—शिष्येण पाठः कृतः, 'the lesson is done by the pupil.' This shows, that it is passive in the case of transitive roots; but it becomes active when वत् (वान् *m.* and वती *f.*) is added to it; as,—कृतवान्, उक्तवान्, ज्ञातवान्, कृतवती *f.* &c. वत् is also added to adjectives formed from intransitive roots; as,—गतवान्, but there is no difference in meaning.

(6) Some of these Adjectives are now used as nouns; as,—अन्न, वित्त, स्वांत, चित्त, ध्वांत, &c.

(7) Future Adjectives are formed by adding तस्य, अनीय and य to the roots. They show the ability or necessity of doing the action; as, तस्य—कर्तव्य, भवितव्य, दातव्य, &c. अनीय—दर्शनीय, स्मरणीय, लोभनीय, रमणीय, आचरणीय, &c. य—रम्य, नेय, कार्य, त्याज्य, वाच्य, वाक्य, भोज्य, भोग्य, स्तुत्य, कृत्य, देय, विधेय, &c.

(8) The following words, although originally adjectives of this kind formed by adding य, are now used as nouns; as,—अमावास्या, आचार्य, पुण्य, आज्य, कृत्य, गद्य, पद्य, भार्या, नृत्य, वाक्य, मद्य, शिष्य, &c.

### Nouns formed from roots.

**400.** The following are the terminations of forming nouns;—(1) अ forms masculine nouns; as,—व्याम, भाग, पाक, प्रसाद, भाव, अध्याय, समाज, सार, पाद, संचय, स्तव, रव, रोग, परिणय, &c.

(2) अन—forms neuter nouns showing action; as,—स्थान, दान, संपादन, पचन, सेवन, हवन, पालन, दूषण, साधन, &c.

(3) This termination sometimes forms nouns denoting the instrument of the action; as,—नयन that brings near, ( *i. e.* an eye ), वदन, करण, भवन, &c.

(4) अना—forms feminine nouns; as,—प्रार्थना, वेदना, विचारणा, रचना, &c.

(5) आ—forms feminine nouns; as,—इच्छा, कथा, गुहा, चिंता, जरा, पीडा, कृपा, व्यथा, त्रपा, प्रशंसा, लेखा, शिक्षा, स्पृहा पूजा, &c.

(6) This termination sometimes forms nouns denoting wish; as,—चिकीर्षा, पिपासा, जिज्ञासा, जिगीषा नितिक्षा, विद्वक्षा, &c.

*N. B.* These are called desiderative nouns, and the root is reduplicated before the termination.

(7) Some roots in अ form nouns without the addition of any termination; but they have a preposition before them; as,—संज्ञा, श्रद्धा, प्रभा, &c. The roots दा and धा take इ in forming nouns; as,—भादिः, परिधि, संधि, विधि, निधि,

उपाधि, आधि, &c. In वारिधि, and पयोनिधि, the words वारि and पयस्, stand as objects of the action denoted by धा.

(8) ति—forms feminine nouns denoting the result of the action, such as,—कृति, बुद्धि, शक्ति, स्मृति, गति, युक्ति, नीति, युति, प्रीति, सृष्टि, क्रान्ति, गीति, शुद्धि, &c.

(9) त्र, इत्र,—These terminations form neuter nouns showing the instrument, object or place of the action; such as,—नेत्र, श्रोत्र, शस्त्र, शास्त्र, पात्र, अस्त्र, स्तोत्र, गात्र, क्षेत्र, खनित्र, पवित्र, चरित्र, &c.

(10) न—forms masculine nouns showing action; as,—यत्न, प्रभ्र, स्वप्न, यज्ञ, &c. Sometimes feminine nouns are formed by adding this termination; as,—याचना.

(11) या—forms feminine nouns; as,—विचर्या, परिचर्या, क्रिया, शय्या, भृत्या, मृगया, &c.

(12) अस्, इस्, उस् are added to form neuter nouns. The ending स् is dropped in Marathi; as,—सरस् (सर), तमस् (तम), वक्षस् (वक्ष), शिरस् (शीर), उरस् (ऊर), यशस्, वयस् (वय), सर्पिस्, ज्योतिस्, हविष्, चक्षुस्, यजुस्, आयुस्, धनुस्, &c.

NOTE. When a compound is formed with one of these nouns as a first member, the स् is changed to visarga and follows the general Sandhi rules; as,—सरो-वर, धनुर्-विद्या, वयो-वृद्ध, ज्योतिःशास्त्र, धनुश् + शत = धनुःशत, &c.

(13) नन्—The masculine and feminine forms of nouns formed by adding this termination end in आ, the न् being dropped; and in the neuter, the न् is simply dropped; as,—आत्मन् (आत्मा *m.*); सीमन् (सीमा *f.*); वर्त्मन् (वर्त्म *n.*); दामन् (दाम *n.*); प्रेमन्, हेमन्, महिमन् (महिमा *m.*); ब्रह्मन् (ब्रह्मा *m.* ब्रह्म *n.*); चर्मन् (चर्म); छन्नन् (छन्न); लोनन्, &c.

01. There are several terminations that form nouns, adjectives and indeclinables from roots. These

words are considered to be primitive words by some Sanskrit grammarians, as in the case of many of them there is little connection between the termination and the meaning of the words formed. The following is a list of some of the principal terminations with examples :—

- (1) उ—वायु, स्वादु, साधु, चारु, तालु, ( Mar. टाळू ), राहु, तरु, तनु, वसु, असु, हनु, बिदु, शिशु, लघु, पशु, आशु, बटु, पृथु, &c.
- (2) उर—चतुर, अंकुर, मथुरा ( *f.* ), भंगुर, &c.
- (3) इष—महिष, आमिष, &c.
- (4) इर—मंदिर, रुचिर, रुधिर, बधिर, स्थविर, शिशिर, शिबिर, &c.
- (5) इल—सलिल, अनिल, महिला ( *f.* ), कुटिल, कोकिल, &c.
- (6) ऊर, एर, ओर, ओल—मयूर, सिद्धूर, कुबेर, चक्रोर, कठोर, कपोल, &c.
- (7) तु—सेतु, धातु, ऋतु, वस्तु, जंतु, गंतु, &c.
- (8) ऊ—वधू, तनू, चमू, धनू, &c.
- (9) इत्, उन्—हरित्, सरित्, योषित्, तडित्, गरुत्, मरुत्, &c.
- (10) अल, आल—शकल, सुसल, कमल, चपल, कुंडल, मंडल, मंगल, कुशल, कुलाल, चांडाल, बिडाल, शृगाल, मृणाल, पाताल, स्थाल ( Mar. थाळा, थाळी ), &c.
- (11) ड—खंड, इंड, चंड, &c.
- (12) ग—शृंग, गंगा ( *f.* a river from गम् to go; that which flows ).
- (13) म—क्षेम, पद्म, सोम, धर्म, होम, वाम, ( वामा *f.* ), ग्राम, ग्रीष्म, इयाम, धूम, शुग्म, रुक्म, हिम, भीम, भीष्म, घर्म, &c.
- (14) व—अश्व, कण्व, विश्व, खट्वा ( *f.* ), &c.
- (15) अन्, वन्, अंग—राजन्, मूर्धन्, यज्वन्, तरंग, मृदंग, &c.
- (16) थ—रथ, कोष्ठ, ओष्ठ, यूथ, अर्थ, तीर्थ, अवभृथ, &c.
- (17) र—तक्र, वक्र, शुक्र, चंद्र, नीर, मुद्रा ( *f.* ), छिद्र, शुभ्र, आम्र, ताम्र, आर्द्र, निद्रा ( *f.* ), शूद्र, रुद्र, &c.
- (18) अठ, ठ, अंड—कमठ, जरठ, कंठ, करंड, &c.
- (19) ख—शंख.

## Words formed from Substantives.

( तद्धित ).

**402.** Different kinds of derived substantives are formed from substantives themselves. These are called तद्धित in Sanskrit.

**403.** There are some changes that take place in the final of the original word before adding the तद्धित terminations. They are :—

(1) When the original word ends in उ, ऊ, or ओ it is changed to अच् when followed by a termination beginning with य or a vowel ; as,—भृगु + अ = भार्गव; तालु + य = तालव्य; गो + अक्ष = गवाक्ष; &c.

(2) When the ending vowel is अ, आ, इ or ई, that vowel is dropped before a termination beginning with a vowel or य; as,—शिव + अ = शैव; गर्ग + य = गार्ग्य; पुल-स्ति + अ = पौलस्त्य; &c.

(3) When the first syllable of the original word is a conjunct consonant having य् or व् as the second letter, the first letter of the conjunct is separated by the addition of ऐ or औ, before adding a termination beginning with a vowel or य् : as,—न्याय + इक = नैय्यायिक; द्वार + इक = दीवारिक; स्वर् + अ = सौवर, &c.

**404.** To form adjectives and nouns denoting a caste or clan, or a descendant, the terminations अ, इ, य, आयन, ह्य and ईय are added : and the vowel of the first syllable of the original noun takes its vridddhi. For instance :—

(1) अ—भृगु, भार्गवः यदु, यादवः वसिष्ठ, वासिष्ठः क्रदयप, कादयपः  
सुभिन्ना, सौन्दिनः पृथा, पार्थ; &c.

NOTE. मातृ in a compound becomes मातुर; as,—षाण्मातुर, द्वैमातुर, भाद्रमातुर, &c.

- (2) इ—दाशरथि, कार्ष्णि, दौशासनि, &c.
- (3) य—पाराशर्य, पौलस्त्य, शांडिल्य, दैत्य, मार्गेय, वात्स्य, जामद-  
ग्न्य, बाभ्रव्य, &c.
- (4) आयन—वात्स्यायन, कात्यायन, दाक्षायण, &c.
- (5) एय—आत्रेय, गांगेय, रौहिणेय, पांडवेय, मार्कंडेय, वैत्रसेय, राधे-  
य, कौन्तेय, सौभद्रेय, &c.
- (6) ईय—मातृष्वपीय, पैतृष्वपीय, आत्रीय, &c.

(a) The following terminations form nouns and adjectives having the sense of family and other kind of relations, the place where something is produced or some-  
body lives, nature, disposition, &c. similarly.

- (1) अ—चक्षुष (नेत्र), चाक्षुस (ज्ञान); विष्णु, वैष्णव; चंद्र, चांद्र; सुर, सौर; नक्षत्र, नाक्षत्र; पृथिवी, पार्थिव (a king); व्याकरण, वै-  
द्याकरण; विदर्भ, वैदर्भ, वैदर्भी; चित्रा, चैत्र; विशाखा, वैशाख;  
शरीर, शारीर; &c.
- (2) य—सोम, सौम्य; चतुर्मास, चातुर्मास्य; ताल, तालव्य; वन, वन्य;  
ग्राम, ग्राम्य; मुख, मुख्य; अंत, अंत्य; आदि, आद्य; दंत, दंत्य;  
दंड, दंड्य; गो, गव्य; पाद्, पाद्य; धन, धन्य; पथ, पथ्य (हि-  
तावह); मूल, मूल्य; &c.
- (3) एय—पुर, पौरेय; अग्नि, आग्नेय; पुरुष, पौरुषेय; पथिन्, पार्थेय.
- (4) ईय—त्वत्, त्वदीय; मत्, मदीय; आचमन, आचमनीय; &c.
- (5) क, अक—आरण्यक, भिक्षुक, &c.
- (6) इक—न्याय, नैयायिक; वर्ष, वार्षिक; संवत्सर, सांवत्सरिक; मा-  
स, मासिक; लोक, लौकिक, पार-लौकिक; इतिहास, ऐतिहासि-  
क; द्वार, दौवारिक; धर्म, धार्मिक; अस्ति (आहे), आस्तिक  
(believer in God); देव, दैविक; देह, दैहिक; नौ, नाविक; अह्म,  
आह्निक; सेना, सैनिक; पुराण, पौराणिक; वेद, वैदिक; &c.
- (7) इय—यज्ञिय, राष्ट्रिय, श्रोत्रिय, &c.



- (8) ईन—कुलीन, समीन (yearly), मासीन (monthly), कानीन (one born of a virgin), अधीन, प्राचीन, स्वाधीन, &c.
- (9) इन्, मिन्, विन् [ *m.* in ई, *f.* in इनी and *n.* in इ ]—शास्त्री, हली, शौनकी, तरंगिणी (a river), धनी, हस्ती, अर्थी, विद्यार्थी, पक्षी, सुखी, मायावी, तेजस्वी, तपस्वी, तपस्विनी, तमास्विनी (night *f.*), यशस्वी, यशस्विनी (*f.*), पयस्विनी (a river or a cow that gives much milk), स्वामी, गोमी (the owner of a cow); &c.
- (10) मन्, वन् [ *m.* मात्, वात्, *f.* मती and वती, *n.* मत् वत् ]—ककु-  
झान् (a bull), गरुत्मान्, श्रीमान्, श्रीमती (*f.*), तडित्मान्, ज्ञानवान्, विद्यावान्, लक्ष्मीवान्, भास्वान्, &c.
- (11) कीय—स्वकीय, परकीय, &c.
- (12) इर, ईर, इल, ईल—स्थिर, रुधिर, तुंडिल, तुंदिल, जटिल, मधुर, मुखर, पांडुल, वत्सल, फेनल, फेसल, &c.
- (13) उर—दंतर.
- (14) बल—शाबल, शिखावल, &c.
- (15) इन—मलिन, बर्हिण, फलिन, &c.
- (16) त्य—पाश्चात्य, पौरस्त्य, अमात्य, नित्य, कृत्य, अत्रत्य, तत्रत्य, &c.
- (17) तन—सनातन, चिरंतन, अद्यतन, पुरातन, नूतन, (नूत्न), &c.
- (18) म, इम—आदिम, अधम, अग्रिम, अंतिम, पश्चिम, &c.
- (19) उक्—कार्मुक्, कामुक, &c.
- (20) ठ, आठ, आल—कर्मठ, वाचाठ, वाचाल, &c.
- (21) लु—भ्रद्दालु, कृपालु, दयालु, &c.
- (22) मय—मृन्मय, काष्ठमय, मांसमय, शरमय, गोमय, &c.
- (23) ष, व्य—मानुष, मनुष्य, &c.
- (24) धेय—भागधेय, नामधेय, &c.
- (25) इत्—लज्जित, दुःखित, &c.
- (26) The terminations कल्प, देशीय and देद्य show defect or want of perfection; as,—पटुदेद्य—almost clever; द्वीपकल्प, almost an island, a peninsula,

**Abstract Nouns.****SANSKRIT AND MARATHI.**

**405.** Names of qualities and conditions of all the individuals of a class, names of states of things and names of powers, passions &c., are Abstract nouns (vide section 92). These are formed in Sanskrit as well as in Marathi by adding certain terminations to adjectives and even to nouns.

(a) The following are the Sanskrit terminations:-  
ता—forms feminine nouns ; as,—जडता, मित्रता, गुरुता, लघुता, देवता, दृढता, ब्राह्मणता, शुचिता, कविता, राजता, मृदुता, &c.

त्व—forms neuter nouns ; as,—जडत्व, मित्रत्व, गुरुत्व, लघुत्व, देवत्व, दृढत्व, ब्राह्मणत्व, शुचित्व, कवित्व, राजत्व, मृदुत्व, &c.

य—forms neuter nouns ; as,—वाणिज्य, दौत्य, शौच्य, मौल्य, &c.

अ—also forms neuter nouns ; as,—यौवन, शौच, गौरव, मार्दव, &c.

*N. B.* The terminations ता, त्व, and य are used in the case of adjectives of quality, and अ is used in the case of words ending in इ, ऊ, ऋ.

इमन्—forms masculine nouns ; as,—रक्तिमा, कालिमा, द्रुदिमा, गरिमा, अणिमा, लघिमा, मृदिमा, &c.

अक—दृढ, वार्धक ( वार्धक्य ), &c.

(a) All these terminations sometimes form nouns having the sense of a group or collection ; as,—अश्व, a horse, आश्व, a collection of horses ; ग्रामता, a collection of villages ; हस्तिक्र, a collection of elephants ; मानुष्यक, जनता, a collection of people ; केकिता, a group of peacocks. Such as,—

‘प्रभुर्ने करुणा करुनी प्रणता, जनता सदैव रक्षावी.’

‘प्रेक्षकमन तद्गता युद्धे हरि जैवि केकिता नाचे.’

मोरोपंत.

(b) Nouns denoting collections are also formed by the terminations या, इनी, जा, and कइचा; as,—टण, टण्या; कमल, कमलिनी; गो, गोत्रा; रथ, रथकइचा; रथ्या (a place where are standing many vehicles).

406. The following are the Marathi terminations:-

- (1) पण and पणा—are added to all adjectives; पण forms neuter nouns and पणा masculine nouns; as,—मनुष्यपण-पणा, देवपण-पणा, बरेपण, पंतोजीपणा, &c.

NOTE. The termination पण is derived from Sanskrit termination त्वन् which becomes त्व [ See Ch. I. XL (3) ].

- (2) गिरी—forms feminine nouns; it is added to some adjectives; as,—गुलामगिरी, लुच्चेगिरी, सोदेगिरी, &c.

N. B. When पण, पणा and गिरी are added to adjectives they form their base in ए; as,—चांगलेपण, चांगलेपणा; लुच्चेगिरी, &c. चांगलेपणा also forms चांगुलपणा, &c.

- (3) आ—तांडा *m.*  
 (4) आई—घिटाई *f.*, भलाई, गरीबाई, दांडगाई, मिठाई (sweetmeats)  
 (5) ई—गरीबी *f.*, लांबी, रुंदी, उंची, दलाली, चाकरी, इषारी, &c.  
 (6) की—कुशारकी *f.*, माणुसकी, पाटिलकी, &c.  
 (7) वा *m.*, वी *f.*,—गारवा, थंडावा, थोरवी, गोडवा; &c. थोरवी becomes थोरीव in poetry, as 'थोरीव सांडीली आपुली परीसैं.'  
 (8) शाई or शाही—लंगडशाई (*f.*), सोदेशाई, होळकरशाई, शिंदे-शाई, &c.

NOTE. होळकरशाई, शिंदेशाई, &c. mean the rule or province of होळकर or शिंदे.

- (9) ओपा—एकोपा (*m.*).  
 (10) ण—दाटण (*f.*).  
 (11) आयत—कडुलायत (*f.*).

NOTE. The terminations ई, आई and पा are from Hindustani.

(a) Neuter forms of adjectives that are changed for genders have the sense of abstract nouns ; as,—‘देव त्या-  
चें बरे करील,’ ‘तों कोणाचें चांगलें देव्णुं शकत नाहीं;’ &c.

‘धना परिजना घरीं तुमच्या उणें कायसें.’

मोरोपंत.

407. Marathi has borrowed abstract nouns from the Persian and Hindustani languages.

(1) The Persian terminations of forming abstract nouns are;—

ई—नेक, नेकी; खूश, खूशी; खूब, खूबी; सियाह (black), सियाही (blackness), शाई; पादशाही, फकीरी, सौदागिरी, दोस्ती, &c.

NOTE. When there is ह् at the end, it becomes ग् before ई; as,—बंदह्, बंदगी; खानह्, खानगी; जिद्दगी, ( Mar. जिनगी ); &c.  
आ and ती—गरमा, सुरमा, कमती, &c.

(2) The Hindustani Abstract terminations found in Marathi are ई, आई, पा and आत्त; as,—भलाई, मित्राई, बुढापा, मित्रात्त, &c.

### Some peculiar compounds.

408. Compound words are formed by adding certain adjectives and indeclinable verbal derivatives to nouns and adjectives. The following is a list of some such words with the meaning of suffixes that are added :—

अंकित—Marked, circumscribed, defined;—मुद्रांकित, स्नेहांकित, नामांकित, &c.

अतीत—Passed, gone over;—मर्यादातीत, मायातीत, गुणातीत, दुःखातीत, &c.

अधीन—Subject to ; dependent on;—पराधीन, ईश्वरार्थीन, विषयाधीन, व्यसनाधीन, प्रयत्नाधीन, &c.

अध्यक्ष—That directs, controls;—वादाध्यक्ष, शालाध्यक्ष, ग्रामाध्यक्ष, &c.

अनुरूप—Agreeing with, suiting, fitting;—गुणानुरूप. योग्यतानुरूप, शक्त्यनुरूप, Marathi मर्जीनुरूप: ( here पूर्वरूपसंधी takes place ).

अपह—Destroying, removing;—शोकापह, दुःखापह, सुखापह, रोगापह, तिमिरापह, &c.

अनुसार—Like or according to;—कर्मानुसार, दैवानुसार, समयानुसार; in Marathi वेळेनुसार-वेळेनसार, काळानसार, &c. are formed in this way.

अंतर—In compounds, 'another';—as भाषांतर, an other language; देशांतर, another country; वेषांतर (वेशांतर), मन्वन्तर, अर्थान्तर, &c. These are विशेषणोत्तरपद कर्मधारय compounds.

अन्वित—Connected, joined, possessed of;—शर्करान्वित, गुणान्वित, पुत्रान्वित, &c.

अर्थी—(अर्थिन्) That wants, desires, seeks;—विद्यार्थी, द्रव्यार्थी, फलार्थी, पुत्रार्थी, अन्नार्थी, &c.

अर्ह—Proper, suitable, worthy of;—पूजार्ह, गुणार्ह, मानार्ह, भक्षणार्ह, &c.

अवरोध—Hindrance, obstruction, impediment,--प्राणावरोध, धनावरोध, मानावरोध, &c.

आकीर्ण—Filled with;—जलाकीर्ण, मेघाकीर्ण, &c.

आकुल—Filled or overwhelmed with;—चिंताकुल, शोकाकुल, &c.

आक्रांत—Traversed, pervaded, occupied by, possessed, subjected,--चिंताक्रांत, शोकाक्रांत, पाशाक्रांत, &c.

आचार—Rites, duty;—शिष्टाचार, कुलाचार, पापाचार, &c.

आढ्य—Rich in, strong, able, clever;—गुणाढ्य, बलाढ्य, धनाढ्य, रसाढ्य, &c.

आतुर—Excited or perplexed with, impatient of :—चिंतातुर, भयातुर, कामातुर, विद्यातुर, &c.

आपन्न—Gained, obtained, acquired;—दुःखापन्न, अर्थापन्न, दोषापन्न, &c.

आरूढ—Mounted or ascended upon;—पदारूढ, अधिकारारूढ, &c.

आर्त—Desirous after, full of;—दुःखार्त, शोकार्त, क्षुधार्त, &c.

आवह—That brings, confers, occasions;—हितावह.

आविष्ट—Possessed, occupied, engrossed;—क्रोधाविष्ट, शोकाविष्ट.

आशय—Place, seat, abode, receptacle;—पुण्याशय, पापाशय, जलाशय, महाशय, &c.

आरोप—Applying, ascribing, assigning;—दोषारोप, गुणारोप, &c.

आस्पद—Place, abode, seat;—शोकास्पद, संशयास्पद, लज्जास्पद, हर्षास्पद, &c.

उन्मुख—Having the face set towards, ready or about to do;—अध्ययनोन्मुख, मरणोन्मुख, दुःखोन्मुख, क्लेशोन्मुख, &c.

उत्तर—Exceeding or greater;—लोकोत्तर, &c.

कर—Doer, agent;—दिनकर, दिवाकर, प्रभाकर, &c.

करी—Possessor, master;—भाडेकरी, ओझेकरी, &c.

कामुक—Desirous of, or wishful of;—मोक्षकामुक, विद्याकामुक, अर्थकामुक, &c.

कार—Doer, maker;—चर्मकार, कर्मकार, सूपकार (a cook), सुवर्णकार, ग्रंथकार, &c. This termination becomes 'आर' in Marathi, and the words सोनार, लोहार, कासार, &c. are so formed.

गम्य—Accessible, intelligible attainable;—ज्ञानगम्य, भक्तिगम्य, विचारगम्य, मनोगम्य, &c.

गोचर—Perceived, perceivable;—दृग्गोचर, इंद्रियगोचर, &c.

ग्रस्त—Devoured, seized, smitten;—चिंताग्रस्त, भयग्रस्त, वादग्रस्त, निद्राग्रस्त, शोकग्रस्त, &c.

घ्न—That destroys;—कृतघ्न, उवरघ्न, शत्रुघ्न, शीतघ्न, &c.

चर—Going, moving;—रात्रिचर, जलचर, स्थलचर, लेखचर, भूचर, &c.

चित्तक—That thinks, is conceived about;—लाभचित्तक, हितचित्तक.

च्युत—Fallen, deposed;—पदच्युत, नयच्युत, धर्मच्युत, स्वर्गच्युत, &c.

ज—Born of, produced from;—स्वेदज, अंडज, जारज, वारिज, अनुज, पूर्वज, &c.

जात—Born of, produced from;—धनजात, क्रोधजात, &c.

जात—A collection;—वस्तुजात, &c.

जीवी—Living or subsisting on;—मांसजीवी, मांसोपजीवी, चिरंजीवी.

दर्शी—That sees;—गुणदर्शी, दूरदर्शी, दीर्घदर्शी, छिद्रदर्शी, स्थूलदर्शी, &c.

धर, धारक—Holder, possessor;—चक्रधर, गदाधर, गदाधारक, दीक्षाधर-धारक, &c.

नाशक—That destroys;—क्रफनाशक, पापनाशक, &c.

निष्ठ—Fixed or, engaged in;—कर्मनिष्ठ, ध्याननिष्ठ, आत्मनिष्ठ, स्वार्थनिष्ठ, &c.

पर, परायण—Attached to;—ज्ञानपर, कर्मपर, भक्तिपर, मोक्षपर, ईश्वरपरायण, भक्तिपरायण, स्त्रीपरायण, ध्यानपरायण, &c.

बाह्य—Outward of, ex dis;—धर्मबाह्य, रीतिबाह्य, &c.

बुद्धि—Sense, mind, estimation;—दुर्बुद्धि, विषयबुद्धि, &c.

भ्रंश—Fall from (dignity, power &c.);—बुद्धिभ्रंश, नतिभ्रंश, &c.

भ्रष्ट—Fallen;—धर्मभ्रष्ट, नीतिभ्रष्ट, पदभ्रष्ट, &c.

भूत—Been, become, standing in the state of;—विषयभूत, भव्नीभूत, सारभूत, व्रणभूत, &c.

मय—Abounding, fraught, replete with;—सुवर्णमय, पाषाणमय, चिन्मय, मृन्मय, जलमय, वाङ्मय, &c.

मात्र—Merely, barely, solely, entirely;—क्षणमात्र, (Mar. षळमात्र, तिळमात्र, चिन्मात्र, &c.

रूप—Composed or consisting of;—तीर्थरूप, तेजोरूप, दुःखरूप, वदुरूप, रुद्ररूप, &c.

शः—In order;—व्यक्तिशः, अक्षरशः, शब्दशः, क्रमशः, &c.

शाली—Rich, strong, abounding in;—गुणशाली, भाग्यशाली, दैवशाली, पुण्यशाली, &c.

शील—Naturally possessed of, endowed with, disposed to;—सहनशील, पुण्यशील, अध्ययनशील, कर्मशील, दानशील, भक्तिशील, &c.

शून्य—Void of, wanting in ; ज्ञानशून्य, वैराग्यशून्य. विवेकशून्य, अकलशून्य, तर्कशून्य, &c.

शूर—Bold, liberal or munificent in;—दानशूर, कर्मशूर, आरंभशूर.

साध्य—Achievable, practicable, feasible ;—कष्टसाध्य, द्रव्यसाध्य.

स्थ—Standing, staying, resting;—मार्गस्थ, देशस्थ, कौकणस्थ, ग्रामस्थ, &c.

हत—Struck, knocked, hit, killed;—दैवहत, &c.

हर. हर्ता, हारक, हारी—That takes away, carries :—पापहर, विघ्नहर, मनोहर. विषहारक, पापहर्ता, मनोहारी, वित्तहारक, &c..

हीन—Deficient, defective or wanting in;—द्रव्यहीन, बुद्धिहीन, विवेकहीन, श्रद्धाहीन, तेजोहीन, &c.

ज्ञ—Knowing, seeing, observing ;—मनोज्ञ, गुणज्ञ, सुज्ञ, शास्त्रज्ञ, सर्वज्ञ, दैवज्ञ, &c.

(c) All these are Sanskrit formations. There are some pure Marathi words that form such compounds ; they are :—

दार—Possessor, possessing;—छानदार, झोकदार, अणीदार, खुबीदार.  
पड्डी—Vehemence, vituperation or scolding;—धुळपड्डी, हजामपड्डी, खरडपड्डी, &c.

वार—In order, after the fashion of;—गांववार, तालुकेवार, असामीवार, &c.

सर—A little, almost;—पिंबळसर, काळसर, भोळसर, आटोपसर, &c.

शीर, सीर,—According to, in conformity with;—वक्तशीर, कायदेशीर, अनुभवशीर, &c.

NOTE It will be seen that all these formations are generally Tatpurusha or Karmadharaya Compounds, some of them being Bahuvrihi also.

409. The following are some minor terminations forming nouns.



( 1 ) मह *m.* and मही *f.* added to पिन् and मात् form nouns denoting grand-father and grand-mother; as,—पितामह, paternal grand-father ; मातामह, maternal grand-mother ; पितामही, paternal grand-mother.

( 2 ) प्र prefixed to these words denote a higher generation ; as,—प्रपितामह, great grand-father ; पितामही, great grand-mother ; प्रप्रपितामह, great-great-grand-father ; प्रपितामही, great-great-grand-mother, &c.

( 3 ) व्य-पितृव्य, paternal uncle; भ्रातृव्य, brother's son.

( 4 ) उल-मात् + उल = मातुल, maternal uncle.

( 5 ) तर and र, denote a similar thing or a thing of less importance; as,—कुटी, a hut ; कुटिर, a small hut; अश्व, a horse; अश्वतर, a mule.

( 6 ) इन्—shows possession ; as, हस्तिन्, करिन्, पुष्करिणी (a small tank *f.* ), कमलिनी *f.*

( 7 ) वत् (*f.* वती ) forms nouns showing places ; as,—उदन्वान् ( the sea ); अष्टीवान् ( the knee ); कुसुद्वती, पद्मावती, अमरावती, &c.

( 8 ) क-गुह्यक, अंशक, शीतक, &c.

( 9 ) बल-ईतावल ( an elephant ) ; कृषीवल, रजस्वला, &c.

( 10 ) Verbal nouns are formed by adding करण, कृत, भवन and भूत to nouns and adjectives ; as,—सनीकरण, वर्गीकरण, बाष्पीभवन, लघुकृत, शुचीकरण, मानीभूत, &c.

( 11 ) चित् and चन् are added to किन् and its forms and derivatives to form Indefinite Adjectives; as,—कचित्, किंचित्, कदाचित्, कदाचन, कश्चित्, कश्चन, &c.

## ( 2 ) MARATHI DERIVATIVES.

### Words formed from roots.

410 The following terminations form words denoting agency, nature, disposition or action :—

अ—नट, खिंकाळ (a brisk horse), हेर, &c.

आ or या—नाचा, च्या खेळा, खेळ्या, लंगडा, नवशिका, नवशिक्या, झरा, ओढा, &c.

आळ—चोखाळ, ओढाळ, वाचाळ, खोड्याळ, &c.

आळू—लाजाळू, झोपाळू, निजाळू, खाजाळू, &c.

आऊ, पाऊ--डेवणाऊ, खाणाऊ, विकाऊ, जळाऊ, पाळाऊ, लढाऊ.

ईक—खर्चीक, सोशीक, लवचीक, होईक, (that might happen).

का—मारका, बोलका, जळका, फाटका, फुटका, कुजका, मोजका, नेमका, भाजका, &c.

रा—लाजरा, धावरा, शिवरा, कांपरा, खूपरी (f.), मुतरा, फेंवरा, री—रंगारी, पुजारी, ओतारी, &c.

या, (वय्या)—विक्या, उपय्या, उचल्या, (लाकूड-) तोड्या, लढवय्या, गवय्या, नचवय्या, बजवय्या, &c.

ईव—जाणीव f., नेणीव f., &c.

ईत--लकलकीत, थबथबीत, चकचकीत, &c.

411. (a) ला, पार, पारा—form nouns and adjectives denoting the doer ; as,—मारता, नाचता, मारणार, मारणारा, &c.

(b) ला and लेला form past participial adjectives. They are passive when the root is transitive and active when the root is intransitive ; as,—वाळलें, वाळलेलें, मारलें, मारलेलें, गेला, गेलेला, प्याला, प्यालेला, &c.

412. The following terminations also form past participial adjectives ;—

आ—धुवा (साखर), &c.

ईव—वडींव, पाळींव, ओतींव, विणींव, खारींव, &c.

ईत—पडीत, विस्वळीत, &c.

ईर—फुगीर, फुटीर, &c.

ईल, ईक--डापील, सडील (सडेल), सटीक, पटीक, &c.

ट—कुजट, धुपट, धुवट, खारट, बनावट, &c.

NOTE. As these are passive adjectives they are only formed from transitive roots.

413. The following terminations form verbal nouns possessing various senses :—

अ (*f.*)—मार, बोल, धांव, मारामार, धांवाधांव, &c.

अवा *m.* and *f.*—वाढवा, वाढावा, बोलवा, बोलावा, &c.

आ *m.*—भरडा, टेवा, झगडा, घेरा, टोका, चावा, हिसका, &c.

नोटा (from नूट), फेरा (from फीर) and मेळा (from मीळ) the penultimate vowel of the root takes its *guna* ).

आई--चढाई, बढाई, लढाई, &c.

आट (*m.*)—गडगडाट, कलकलाट, &c.

आना (*m.*)—विच्छाना (from विच्छ to spread *Skr.* विस्तर, विष्टर *Mar.* बस्कर), &c.

आप (*m.*)—मिलाप, &c.

आव (*m.*)—चढाव, पाडाव, ठराव, छिटकाव, &c.

आयत (*f.*)—विछायत, कबुलायत, &c.

ई (*f.*)—बुडी, उडी, धुंकी.

ए--चाळण *f.*, वळण *n.*, चढण *f.*

एा *m.*—पाळणा, चोळणा, झोळणा.

णी *f.*—लेखणी, चाळणी, करणी, जुळणी, पाहाणी, पेरणी, कापणी, मिळवणी.

णूक (*f.*)—करमणूक, जाचणूक, वर्तणूक, मिरवणूक.

णें *n.*—करणें, बोलणें, चालणें, निजणें, उडणें, बसणें.

ती *f.*—वसती, भरती, गणती, खणती, बढती (वाढती).

प—वाडप, माप, हडप *f.*

वण *f.*—वाढवण, हंगवण, कालवण *n.*, आंचवण *n.*

री *f.*—हंगरी, सुतरी.

ऊ *m.*—खाऊ, झाडू (*f.*).

ऊं *n.*—हसूं, रडूं. also हसैं, रडैं.

णावळ *f.*—This shows action as well as the place of action or the fee or price of some service; as, —जेवणावळ, खाणावळ, वळणावळ, धुणावळ.

### Words formed from adjectives.

414. (a) The terminations सर, का, रा, ला, गा when added to adjectives, diminish their sense ; as,—वेडसर, लालसर, काळसर, जाडसर, पिंवळसर, थोडका, सोपारा, थोरला, लहानगा, &c.

(b) The terminations अट, आट, आड, ट, वट also have the diminutive sense, but they have it to the extreme; as,—लबाड, जुनाट, पिंवळट, हलकट, पिंगट, खोलगट, पिसट, भोळसट, भोळवट, कडवट, &c.

(c) वाणा and सा (from अस) express similarity as well as diminution ; as,—हीनवाणा, लाजिरवाणा, गोजिरवाणा, लहानसा, थोडासा, इबलासा, मोठासा, मोडसा, &c.

(d) Intensitives or Augmentatives are formed from certain adjectives by adding to them particles of enhancement or nouns and adjectives of similar meaning formed from them ; such as,—तिखटआग, तिखटडोंब, तिखटजाळ, तिखटझणझणीत, कडूकाजरा, ऊनकडत, कडतऊन, काळ्याकुळकुळीत, काळ्याकुड, काळ्याकूट, काळ्याकिड, काळ्याकीट, काळ्याकोळसा, काळ्याकभिन्न, कोरडाखडखडीत, हिरवागार, लालगुंज, हिरवाचार, आंबटचिंच, आंबटढाण, आंबटडहाण, आंबटधंसाण, कडूजहर, लालजोत, लालबुंद, लालभडक, कोरडाटाक, कोरडाठणठणीत, काळ्याठिकर, उभातरतरीत, उभासोंट, पिंवळाधमक, काळ्याधूस, -दूस, -दुस्स, गोरापान, गोरापीठ, पांढराफटक, पांढराफेक, तांबडाबुंद, तांबडालाल, काळ्याबेरड, काळ्यामांग, ऊनरसरशीत, कोवळालुसलुशीत, कडूविखख, कडूजहर, निवळशंख, पांढरासफेत, -द, &c.

NOTE. These formations are all कर्मधारय compounds.

(e) The termination ई—आमटी, आंबटी, from आंबट.

## Words formed from Nouns.

**415. Diminutives:—**Diminutives are nouns formed from other nouns, and denote small or young objects of the kind denoted by the original or principal nouns. They are also terms of endearment, despise or contempt. In Marathi, diminutives are formed in several ways, as follows :—

(1) Some masculine nouns in अ and आ are made diminutives by changing their final to ई. They then become feminine nouns; such as,—डोंगर, डोंगरी; गडवा, (गड्डू), गडवी; विळा, विळी; वाडा, वाडी; टेकाड, टेकडी; पळा, पळी; वाटा, वाटी; कुंडा, कुंडी; &c.

(2) Some neuter nouns in अ and ई also become diminutives in the same way; as,—तपेलें, तपेली; पीट, पिटी; बोगणें, बोगणी; दोपलें, दोपली; &c.

(3) Some of the diminutive terminations are,—अली—दिवा दिवली, कुंचा कुंचली, सूप सुपली, &c.

डी—पलंग, पलंगडी; लाल, लालडी; तबक, तबकडी; &c.

कुली or कली—चांद, चांदकुली; चिंधी, चिंधुकली; धनू, धनुकली; घर, घरकुली; भात, भातकुली; बेडक, बेडकुली; कणिंग, कणंग, कणंगली; बुचूक, बुचका, बुचकली, बुचकुली; &c.

रू—This termination forms nouns showing contempt; as,—पाखरू, शिंगरू, वाघरू, मेंढरू, रांडरू, कोंकरू, &c.

(4) Names of human beings and of lower animals are used in the neuter gender in the diminutive sense in order to show contempt; as,—

‘फुगलें काडळें । म्हणे मी राजहंसा-आगळें.’

तुकाराम.

‘काय नेणशी माझी प्रौढी । करीन वेडीं सुराधुरें.’

मुक्तेश्वर.

**416.** The following are the terminations of forming adjectives from nouns, bearing various senses :—

कट, ट—These terminations form adjectives expressing the quality possessed by the original nouns; as,—बळकट, मळकट, मेणकट, तेलकट, चिंवट, भुरकट, हेकट, फेसट, उबट, सुपट, तेलट, वासट, वासकट, &c.

आर—denotes the manufacturer or dealer. This termination is formed from Sanskrit कार; as,—कुंभार (कुंभ + कार), लोहार (लोह + कार), चांभार, सोनार, सुतार, (Sk. सूतकार), &c.

This आर sometimes becomes आरी; as,—चित्तारी, भुसारी, लोणारी, ओतारी, &c.

वट and ट also denote dealers in things; as,—तांबट, पाथरवट, &c.

डी or ड्या, is also a termination having similar sense; as,—नावाडी, वाटाडी-वाटाड्या, सोंगाडी-सोंगाड्या, &c.

आळा—shows time or season; as,—हिंवाळा, उन्हाळा, पावसाळा, &c.

आळू—shows nature; as,—झोंपाळू, पित्ताळू, भुकाळू, लाजाळू, कशाळू, स्नेहाळू, कृपाळू, &c. This also becomes आळ; as in स्नेहाळ.

आळ—has various senses; as in, पात्राळ, घायाळ, खडकाळ, हाताळ, तोंडाळ, पायाळ (also पायाळू), खोड्याळ, &c.

ई—पैठणी, (cloth &c. manufactured at पैठण); तांबोळी, शिंपी, न्हावी, नहावी, गुलाबी, हौशी, मोची, सरकारी, कोकणी, मारवाडी, बंगाली, गुजराथी, मराठी, मुसलमानी, कानडी, गवळी, &c.

*N. B.* This termination appears to have been derived from इक in Sanskrit; क is afterwards changed to अ which

is then dropped, the penultimate being long and accented. **शिंपी** originally means any one expert in hand-work but now it means a tailor. The late Krishna-Shastri Godbole derives **न्हावी** or **नाहावी** from **स्नायी** or **न्हाणई**, **न्हाई**, meaning 'स्नान घालणारा;' but according to Dr. Bhandarkar it is derived from **नापित** (see Oh. I. XXVI). **गवळी** is from **गोपाल**, -क.

**या**—means having the disposition of; as,—**सोन्या**, **बिळ्या**, **बाय-क्या**, **थाप्या**, **धांदल्या**, **घोडमुख्या**, **लांबतोंड्या**, **घोंगड्या**, **दम्या**, **हुजऱ्या**, **मावळ्या**, **गवळ्या**, &c.

**र**, **रा**, **री**, **रें**—form words of different meanings; as,—**हातेर** (हत्तियार), **पातेर**, **पातेरा**, **मायेर**, **मांहर**, **साखूर**, **सासर**, **पायरी**, **पिटूर**, **वातेर**, **वातेरें**, **सातेरें**, **शिधोरी**, **देवारी**, **घेवारी**, **पेटारा**, **पेटारी**, **मातेर**, **दांतरा**, &c.

**वट**—like or belonging to; as,—**रानवट**, **गाहाणवट**, **मसणवट**, **पोरवट**, **माळवट**, **तळवट**, **धुळवट**, **खारवट**, &c.

**स**, **सी**, (**शी**). **सें**—possessing; as,—**डोळस**, **हाडस**, **कणस** (**कणीस**), **विटाळशी**, **गोंडस**, **पाडस**, **पाडशी**, **मुंडासा**, **मुंडासें**, **जिवस**, **सकस** (शक्तिमान).

**गा**, **गी**—**पानगी**, **पोटगी**, **वाणगी**, **वानगी**, **कणगी**, **कर्णिंग**, **कर्णग**, **खादगी**, **खाजगी**, **खानगी**, (reserved for one's own maintenance); **मुलगा**, **पोरगा**, **मुलगी**, **पोरगी**, **हांडगा**, &c.

**बला**, **बली**—**न्हाणबली**, **नाहाणबली**, **करबला**, **करबली**, **कानबला**, **कानबली**, **गवला** (**गंव्हाला**—made of or like wheat), **मुंडावळ**, **मुंडावळ**, &c.

**वाला**, **वान**—that deals in or that pertains to; as,—**गाडीवाला**, **फावाला**, **गांववाला**, **दूधवाला**, **भाजीवाला**, **गाडीवान**, **बागवाला**, **बागवान**, **सारवान**, &c.

**ळ**, **आळ**—shows the place; as,—**देवळ**, **देऊळ**, **रावळ**, **राऊळ**, **चंगळ** (**गंगालय**), **घडियाळ**, &c. **निराळा**=**निर** + **आळा**; **वेगळा**=**विगत** + **आळा**; belonging to a different place.

डा, डी—कोनडा, कोनाडा, कोन्हाडा, बांकडा (बांक + डा), उकीरडा, मुखडा, हातोडा, खरजुडा, खरुजडा, शेगडा, शेकडी, शेगडी, राखुंडी (राख-वडी).

डा, रडा—form terms of despise; as,—भिकारडा, न्हावडा (न्हाव-गंड), म्हारडा, शिपुरडा, शिपुरडा (from शिपी), सोनारडा, &c.  
वडा (वडा); डा—shows place; it is varily derived from स्था; as,—पानवडा, पाणवडा, दारवडा, मुखवडा, लाखोटा, लाखवडा, on which there is wax; or sealed with wax), गारवडा, गारडा, &c.

NOTE. The words सालढें, सालडे, सालपट belong to the same kind.

वडा, वाडा—shows a collection of something; as,—आटवडा, पोरवडा, पोरवंडा, मेंढवाडा, म्हारवडा, &c.

कर, करी—shows doer, or anybody belonging to the place; as,—खोडकर, नाशीकर, होळकर, खेळकर, भाडेकरी, वारकरी, हेलकरी, गांवडेकरी, कष्टकरी, शेणकरी, ओझेकरी, &c.

NOTE. कर and करी appear to have been derived from Skr. क. The termination को in धनको, रिणको is from क; as,—धनिक, कणिक; &c.

ल, ला, ली—लाखोली, धुरला (धुरवला), ओझील, ओझेली, &c.

मंत or वंत—is from Sk. मन् or वन्. as,—बुद्धिमंत, बुद्धिवंत, श्रीमंत, यशवंत, द्रव्यवंत, गुणवंत, धनवंत, &c.

वणी—is from पाणी, and has the sense of the water mixed with something; as,—गुळवणी, चिंचवणी, पेजवणी, मिठवणी, &c.

एल—is from तेल, and has the sense of the oil extracted from the thing denoted by the noun; as,—खोबरेल, तिळेल, मुटेल (oil extracted by hand), उहेल, मोगरेल, &c.

चट—having the test of; as,—गुळचट, पानचट, मेणचट, &c.

ट, इट, ईट—कोपिट, रागीट (having much anger); गर्बिट, भमिट.  
री—shows multiple; as,—एकेरी, दुहेरी, तिहेरी, (two-fold, three-fold, &c.) कणेरी—a kind of liquid food full of grains,



NOTE. The words सोनेरी, रुपेरी appear to be of the same sort. सोनेरी means, having a coating of gold.

नात (from नष्ट)—Words of relationship are formed from this word; as,—नातू, नातरू, नातवंड, नातुंड, (a grand-child); नातलग, नातेवाईक, (a relative); &c.

पण and नि—Words are also formed from these words; as,—पण—पणजा (पण+आजा); पणजी, पणतू, पणतुंड, पणतवंड, पणतवंड, &c. नि—निपणजा (great-great-grand-father); निपणजी, निपणतू, निपणती, निपणतवंड, &c.

त्रा—This suffix is used to denote the rate of interest; as, एको-त्रा ( at one rupce percent per month ), अधौत्रा, पावणो-त्रा, दिढोत्रा, दुहोत्रा, पंचोत्रा, &c.

री—shows the folds; as, एकेरी ( one-fold ), दुहेरी ( two-fold ), तिहेरी, चोहेरी, &c.

दा—पाखुंदा, पोसिदा, &c.

एक—Following combinations are formed with एक as the first member; as,—एकटा, एकला, एकली, एकलग, एकवट, एकगड, एकंदर, एकवसा, एकांत्रा, एकांतरा, एकादा, एखादा, एकटाडुकटा, एकडा, एका, एकाएकी, एकी, एकीबिकी, एकूनएक, एकूणएक, एकूण, एकोपा, एकोबा, &c.

NOTE. This Chapter of Sanskrit and Marathi derivatives is in no way a complete one: still it is sufficient for the ordinary want of Marathi students.

### ( 3 ) PERSIAN DERIVATIVES.

#### Nouns.

417. (a) The terminations गर, गार, बान and वान added to nouns denote the doer of or the dealer in the thing denoted by the noun; as,\*—

गर—सौदागर ( a merchant ), जरगर ( a goldsmith ).

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\* Words of Persian and Arabic origin are often mixed together, and it is very difficult to make the distinction.

गार—गुनाहगार ( गुन्हेगार, one who commits a fault or a sin )  
 खिदमतगार ( a servant ), मदतगार ( a helper ), रोजगार  
 ( business or occupation for the रोज i. e. day ).

दान—बागवान ( a gardener ), सारवान ( a camel driver ), मिहिर-  
 वान, ( one who confers a favour ), मेजवान ( an hospi-  
 table person ).

( b ) The terminations जार, दान and स्तान denote a  
 place; as,—जार, गुलजार ( गुल a flower, a place full of  
 flowers, that is a flower-garden ).

दान—कलमदान ( a case for keeping the writing materials ),  
 शमयदान ( a lampstand ), गुलदान ( a flower-pot ), &c.

स्तान—हिंदुस्तान, तुर्कस्तान, अफगाणिस्तान, इंग्लिस्तान, बलूचिस्तान,  
 कबरस्तान ( a burial ground ).

NOTE. In Marathi we use दानी or दाणी derived from  
 दान, in the sense of a small case or pot, &c. as,—अत्तरदाणी,  
 गुलाबदाणी, पानदान, पिकदाणी, मच्छरदाणी, &c.

418. Diminutives are formed by adding ईचा or चा;  
 as,—बगीचा ( a small garden ); कालीचा Persian, घालीचा  
 Arabic, and गालीचा Marathi ( a small carpet ).

419. Abstract nouns are formed by adding ई to  
 Adjectives; as,—नेकी ( truthfulness ); खुशी ( pleasure );  
 खुबी ( beauty ); सिहायी ( Mar. शाई, blackness; ink ); खरीदी  
 ( purchase or buying ); &c.

( a ) This termination added to nouns denotes a state,  
 authority, quality, or qualification; as,—पादशाही, बादशाही,  
 फकीरी, सौदागिरी, दोस्ती, बंदस्ती, बंदगी, खानगी, &c.

( b ) आ and ती are also terminations of forming  
 abstract nouns; as, गरमा ( heat ), क्रमती ( littleness or want );  
 this word is often used as an adjective in Marathi ).

## Adjectives.

420. The terminations आ, गीन, मंद, वर, आवर and वार added to nouns form adjectives having the sense of possessing the thing or qualification denoted by the noun; as,—

आ—ज्ञान ( knowledge ), ज्ञाणा ( possessing the knowledge ), बू ( sweet ), खुषबूया ( sweet-scented ).

गीन—सुरमहगीन.

मंद—ज्ञानिशमंद, अकलमंद ( wise ), दौलतमंद ( rich ).

वर—जानवर ( an animal ), जोरवर ( strong ), नामावर ( well-known ).

वार—उमेदवार ( expecting, expectant ).

( a ) अह् ( आ ) added to nouns forms nouns of various meanings; as,—हफ्ता ( a week, an instalment ); चष्मा ( a pair of spectacles ); दस्ता ( a handle ); पेक्षा ( business ); &c.

( b ) ई added to nouns forms adjectives; as,—पारसी, इरानी, शहरी, जंगली, हिंदी, &c.

( c ) Adjectives which are often used as nouns, and indeclinables are formed by adding आना (ईयाना, ईना), and वार to nouns; as,—रोजाना, रोजीना ( daily earnings ); सालियाना, सालीना ( yearly ); घराणा ( a family ), महियाना, महिना ( monthly ), नजराणा ( a present ), देवाना-दिवाणा ( mad, from देव an evil spirit ); शबीना, छबीना ( a procession &c. carried at night ); अंगुस्ताना, अंगुस्तान ( a thimble ), बयाना ( account, a detail ), बयानवार ( detailed ), तपशीलवार ( part by part, detailed ).

N. B. पद्धतवार, संगतवार, जातवार, &c. are the Marathi words formed by adding वार.

( *d* ) Adjectives and adverbs are formed by repeating a noun and putting the syllable आ between them; बर-आ-बर ( breast-to-breast ); सरासर, रंगारंग, &c. ( Marathi, बरोबर, तंतोतंत, &c. ).

( *e* ) Adjectives as well as nouns are formed by adding present participles to nouns; as,—कारकून, अंदाज, बरकंदाज, तिरंदाज, गोलंदाज, अफताबगीर ( that receives the heat of the sun, अबदागीर, an umbrella ), जहानगीर, अलमगीर ( the conqueror of the world. जहान, अलम mean universe, all ); खूनखोर, हलालखोर ( one who gets his bread honestly ), हरामखोर ( one who gets his bread dishonestly ), रेशादार, चोबदार, पोतदार, दुकानदार, जमीनदार, चिट्ठनवीस ( a secretary ), पोतनवीस, फडनवीस, वाकनवीस, नालबंद, पगडबंद, हत्यारबंद, कमरबंद, पैगंबर ( God's messenger ); दस्तावेज, दस्तैवज ( a document ), इष्कबाज, दाखूबाज, दूरबिन ( दुरबीन ), रुमाल ( a piece of cloth for wiping the mouth; रु means mouth ); दस्तमाल ( handkerchief ), शाहाजादा, शाहाजादी, &c.

( *f* ) हम ( Skr. सम् ) is prefixed to form adjectives; as,—हमदिल, हमरस्ता, हमचौरस, &c.

( *g* ) ना, कम and बे are negative prefixes in Persian; as,—नाउमेद, नापसंद, नाचाकी ( नाचकी ), नाहक, नादार, नाखुश, नादान, नालायक, नामरद, कमबख्त ( unhappy ), कमजोर, कमनजर, कमकुवत, बेअबरू, बेआदबी, बेइन्साफ, बेइमान, बेजान ( weak helpless ), बेजबाब, बेचारा ( बिचारा Mar. ), बेहद, बेदम, बेशक ( बेलाशक Mar. ), बेफिकीर, बेफहम् ( बेफाम Mar. ), बेशुमार, &c.

421. Compounds of two words are formed in Persian. They are generally Tatpurusha and Bahuvrihi; such as,—खाना ( place )—कारखाना, शीलतखाना, सिंहतखाना ( सिंहत Arabic, washing, cleansing. Marathi शेतखाना ), फिराशखाना, तौफखाना, &c.

आबाद ( place )—औरंगाबाद, हैदराबाद, अहमदाबाद, दौलताबाद.  
नामा ( a letter or writing )—हुक्मनामा, रोजनामा, शाहानामा, जा-  
हीरनामा, &c.

खुश ( good, beautiful )—खुशामत ( flattery ), खुशबो ( fragrance ),  
खुशरू, खुसरू ( having a beautiful face as,—चंद्रानन )  
सुवदन in Marathi ).

बद ( bad, wicked )—बदफैल ( bad conduct ), बदनाम ( a bad  
name ), बदमाश, बदशूर, बदलौकिक, &c.

पेश ( the front place )—पेशबंद. पेशवा ( a leader, a leading  
minister ).

सर ( chief or principal )—सरकार, सरदार, सरपोश, सरकारकून,  
सरनौबत, सरमुकद्दम, सरपेंच ( शिरपेंच Mar. ), सरजोर  
( शिरजोर Mar. ).

आब ( water, Sanskrit आप् )—गुलाब ( flowery water, rose-  
water ), गिलाब ( mud ), आबरू ( आब + रू = water on  
the face, i. e., good name ).

( a ) The following is a list of some more compounds;  
as,—कारबार ( कारभार ), खरीदखत, औरंगजेब, शाहाजहान, शा-  
हाअलम, मुजाफरजंग ( firm in a fight = युधिष्ठिर ), समशेरबाहा-  
दर ( a wielder of sword ), सलाबतजंग ( a good soldier ),  
नूरजहान ( light of the world ), पापोश ( protection of feet,  
पायपोस, Mar. ), नेकनामदार ( well-known ), चारपाई  
( quadruped ); &c.

422. There are prepositions in Persian which, when  
prefixed to nouns, form indeclinables; as,—हर—हररोज,  
हरदिवस, हररुपया ( for each rupee ). ब—बजिन्स, बशर्त,  
बेशम ( बइसम, by name ), &c.

NOTE. ब is sometimes put between two nouns to form  
indeclinables; as,—रुबरू ( mouth to mouth, to one's face ),  
हुबहु ( just like ), बर—बरतरफ, बरहुकुम, &c.

## ( 4 ) Arabic words.

**423.** Adjectives are formed by adding ई to nouns ; as,—मिसरी, हलवाई, आरबी, मुजराई ( a dependent ), &c.

( a ) ला is the negative prefix in Arabic; as, ला-बलद ( having no son ), ला-चार, &c.

( b ) The prefix बिला forms indeclinables; as,—बिला-शक, &c.

( c ) चैर ( गैर ) means without or opposed to; as,—गैरहजर, गैरमर्जी, गैरखर्च, &c.

( d ) चैर when adjective means another, and वगैरे is formed from it.

( e ) ची ( जी in Mar. ) forms nouns denoting the doer of the action; as,—मशअलची, पखालची, बबरची ( बबर-जी ), &c.

**424.** The syllable न is added to nouns to show a female or wife; as,—बेग ( a gentleman ), बेगम ( a lady ), खान ( a nobleman ), खानम ( a lady ).

**425.** There are no compounds in Arabic; and in order to join words, various particles are put between them; as,—सिराज-उल् ( उद् )-दीलद् means shining with wealth; अब्द-उल्-करिम, a devotee of God; निजाम्-उल्-मुल्क, the manager of a province; अला-उल् ( उद् )-दीन, the door of religion; अब्दुल-रहमान, the servant of God.

( a ) बिन and बल्लद mean a son, and कोम means the wife; these are prefixed to nouns; as,—रामा बिन विठ्ठू, Rama, the son of Vithu; बालू बल्लद भिवा, Balu, the son of Bhiva; लक्ष्मी कोम हरबा, Laxmi, the wife of Harba.

*N. B.* There are many Arabic words in Marathi. They are generally passive and active verbal adjectives and verbal nouns. There are numerous ways of forming them, but it is in no way useful to ordinary Marathi students and therefore, they are not enumerated here. Lists of Persian and Arabic words found in Marathi will be found at the end of the book.

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## CHAPTER XVI.

### SYNTAX.

The Sentence : Its kinds and parts.

**426.** Syntax is that part of grammar which treats of the relation of words to one another in sentences.

*N. B.* Syntax is called वाक्यरचना in Marathi. The word वाक्य is derived from वच् 'to say or speak,' and it means that which is said or spoken, and वाक्य-रचना means the proper construction or arrangement of speech or sentences.

**427.** It has already been said that a complete sentence must have two parts; the one that denotes or names that about which we speak, and the other that denotes what we say about it. These two parts are called the Subject (कर्ता or उद्देश्य) and the Predicate (आख्यात or विधेय).

**428.** There are different kinds of sentences. Sentences can be classified in two ways :—viz., (1) from the sense they convey; and (2) from the formation of them.

**429.** From the sense, sentences are divided in different ways, according to the different principles of making divisions. First, they can be divided as **Assertive** and **Interrogative**.

**430.** When a sentence asserts the existence or otherwise of a certain thing, fact or circumstance, it is **Assertive**.

tive; such as,—‘ त्याच्या शेतांत ऊंस पिकतो; ’ ‘ आज पाऊस पडला; ’ ‘ त्याने आपला धडा केला; ’ ‘ पृथ्वी सूर्याभोवतीं फिरते; ’ &c.

**431.** When a question is put or some inquiry is made, the sentence is **interrogative**; as,—‘ त्याच्या शेतांत ऊंस पिकतो काय ? ’ ‘ आज पाऊस पडेल ? ’ ‘ आमचा घोडा कोठे उधळून गेला ? ’ ‘ तू अजून कां गेला नाहीस ? ’ ‘ पृथ्वीला किती उपग्रह आहेत ? ’ &c.

*N. B.* An interrogative sentence is known from the Interrogative pronoun or indeclinable it contains; or, it is only known from the sense or from the tone of the speaker. In writing we put the sign of interrogation (thus,—?) at the end.

**432.** Sentences are again **Affirmative** (करणरूपी or सत्तावाची) and **Negative** (अकरणरूपी or निषेधार्थी) according as they affirm or deny something; as,—‘ तो गेला; ’ ‘ तो धडे करतो काय; ’ are Affirmative; and ‘ तो गेला नाही; ’ ‘ हरी धडे करीत नाही; ’ Negative.

**433.** Sentences are also divided into following kinds.

- ( 1 ) आज्ञार्थक—Imperative ;
- ( 2 ) विध्यर्थक—Potential ;
- ( 3 ) संकेतार्थक—Conditional ; and
- ( 4 ) संशयार्थक—Dubitative.

*N. B.* These are the different modes of expressing an action; therefore they are called Moods in English and अर्थ in Marathi (vide Sec. 255 ).

**434.** An **Imperative** sentence is used in making a command or asking or giving permission; as,—‘ तू बस; ’ ‘ तुम्ही घरीं जा; ’ ‘ मी जाऊं? ’ ‘ आम्ही पत्र वाचू का? ’ ‘ तो येवी; ’ ‘ झुलगे बसोत; ’



(a) An **Imperative** sentence is also used in offering a prayer or in expressing a benediction, or curse; as,—‘देवा, राणीचें रक्षण कर;’ ‘परमेश्वर आमचें बरें करो;’ ‘तुझे कल्याण असो or होवो;’ ‘तुझे तळपट होवो;’ ‘दुष्टा, मर एकदांचा;’ &c.

**435.** The **Potential** mood expresses a command, an advice, a prayer, a supposition or a surmise; as,—‘त्वां जावें;’ ‘मुलांनीं अभ्यास करावा;’ ‘यजमानांनीं वास्तविक आमचेवर कोप न करावा;’ ‘आज पाऊस पडावा;’ ‘तो आज परत यावा;’ &c.

*N. B.* (1) The command expressed by a विध्यर्थ is a milder kind of command, while that expressed by the आज्ञार्थ conveys a stronger sense, as,—‘तुम्ही आतां घरी जा;’ means ‘you now go home;’ but ‘तुम्ही आतां घरी जावें;’ means ‘you should better go home now.’

(a) As said before ( vide Sec. 268 c. ) a विध्यर्थक sentence is only an आज्ञार्थक sentence in the कर्मणि or भावी construction; as,—‘तूं काम कर;’ ‘त्वां काम करावें;’ ‘तूं घरी जा;’ ‘त्वां घरी जावें;’ &c.

**436.** In the **conditional** sentence one proposition depends upon another as a condition; as,—‘तो जाता तर हरी येता or आला असता;’

‘असतों जरि मी, तरि न व्यसनमळें धर्मपादतळ मळतें.’  
मोरोपंत.

**437.** The **Dubitative** mood expresses doubt or conjecture; as,—‘तो वाचीत असेल;’ ‘त्यानें तुला हें दिलें असेल;’

‘असेल अथवा पिंजऱ्यापाशीं उभी पुसत मैनेला,  
कां गे आठवतो तुजला तो प्राणसखा रंगेला.’

मेघदूत.

‘केला असेल गरुडें गर्व पुन्हा काय त्याच बैलासीं.’

मोरोपंत.

**438.** When a sentence does not belong to one of the preceding four divisions, it is called **स्वार्थ** or Indicative mood, in order to distinguish it from sentences of other moods. **स्वार्थ** means natural state.

**439.** Sentences are of three kinds according to their construction or formation; viz,—**सुद्धवाक्य** (Simple), **मिश्रवाक्य** (Complex), and **संयुक्तवाक्य** (Compound).

**440.** A **Simple** sentence ( **सुद्धवाक्य** ) has only one subject and one finite verb; as,— ‘ तो चपल घोडा वाऱ्यासारखा उडून गेला; ’ ‘ तुम्हां राजद्रोह्यांना मी भेटू इच्छित नाहीं. ’

**441.** A **Complex** sentence ( **मिश्रवाक्य** ) may consist of several subjects and several predicates; but one of them is the principal subject and principal predicate; and all the rest depend upon that principal one or are subordinate to it; as,— ‘ जो मुलगा मीं पाहिला तो हाच; ’ ‘ त्या घोड्यावर तो बसला आहे, तो काळा आहे. ’

(a) Thus, a **मिश्रवाक्य** has one principal sentence ( **प्रधानवाक्य** ) which contains the chief meaning of the sentence and has one or more sentences which are of less importance ( **गौणार्थद्योतक** ) and hence are called **dependent** or **subordinate** ( **अवलंबी** ) sentences; as,— ‘ तुम्हांस असें वाटतें, ही तुमची चूक आहे; ’ here ‘ ही तुमची चूक आहे ’ is the Principal ( **प्रधान** ) sentence; and ‘ तुम्हांस असें वाटतें ’ is the Subordinate one.

**442.** Subordinate sentences serve the purpose of a noun or an adjective or an adverb; and hence it is respectively called **Noun clause or sentence** ( **नामवाक्य** ); an **Adjective or adjectival sentence** ( **विशेषणवा-**

क्य) or an **Adverb** or **adverbial sentence** (अव्यय-वाक्य); as,—‘मला ठाऊक आहे, कीं तो येणार आहे;’ here तो येणार आहे is a नामवाक्य. ‘जो मुलगा मी पाहिला, तो हाच आहे;’ here the clause (वाक्य) जो मुलगा मी पाहिला qualifies तो and accordingly is a विशेषणवाक्य. तुम्ही सांगाल तिकडे मी जाईन; here तुम्ही सांगाल is an अव्ययवाक्य.

**443.** A **compound sentence** (संयुक्तवाक्य) is one which consists of two or more complete and independent sentences of equal grammatical importance connected together by co-ordinating indeclinables (समुच्चयार्थक अव्ययें). The members of a Compound sentence are themselves sentences. They may all be Simple or Complex sentences, or one or more of them may be Simple or Complex sentences. The essential thing is, that the members must be Co-ordinate sentences, and not dependent on one another. Examples :—‘तो घरीं आला आणि तसाच परत गेला.’ ‘या पक्ष्यास कोणी तरी गोळी घातली असावी अथवा धोंडा मारिला असावा.’ ‘मला तो म्हणाला होता कीं येथें माझी वाट पहा, म्हणून मी इतका वेळ थांबलों ; पण त्याचें सार्थक झालें नाहीं असेंच म्हटलें पाहिजे ; कारण तो भलत्याच रस्त्यानें निघून गेला असें तुमच्या बोलण्यावरून दिसतें ; मी त्याच्या येथें गेलों व पुष्कळ वेळ बसून वाट पाहिली, पण तो भेटला नाहीं.’ &c.

**444.** Sometimes there is no finite verb in a collection of words or a clause, but its purpose is served by a **verb** indeclinable or participle or an adjective; such a clause is an imperfect collection of words, and is called a **Phrase** (वाक्यांश) as—‘मी घरीं नसतां तो आला.’ here मी घरीं नसतां is a phrase (वाक्यांश).

**445.** When a वाक्यांश serves the purpose of a noun it is called **Noun phrase** (नाम वाक्यांश); when of an ad-

jective, an adjective or adjectival phrase (विशेषण वाक्यांश), and when of an adverb, an Adverbial phrase (अव्यय वाक्यांश). Such as :—

नाम वाक्यांश—‘बापाचें गांवाला जाणें त्याचे पथ्यावर पडलें.’

विशेषण वाक्यांश—‘वारंवार चोरींत सांपडलेल्या मनुष्यास काळेपा-  
प्यावर पाठवितात.’

अव्यय वाक्यांश—‘अशा प्रकारच्या वर्तणुकीने त्याने आपली नाच-  
की करून घेतली.’

443. Of all words that go to form a sentence the Verb or Predicate (क्रियापद or आख्यात) is the chief one. It must be either expressed (उक्त) or understood (अध्याहत)\*; otherwise it is no sentence; such as, ‘तो काम करितो;’ ‘त्याने चित्र काढिलें;’ here the verbs are expressed (उक्त.) But in

‘ज्ञान, संध्या, टिळे, माळा, पोटीं क्रोधाचा उमाळा;

नित्य नेम, खटाटोप, मनीं विषयाचा जप;’ रामदास.

There is no verb expressed (उक्त), yet ‘आहे,’ ‘आहेत,’ &c. are understood. Similarly, in the second and fourth part of the verse,—

‘गांगेय म्हणे, सुभगे, धर्म परम सूक्ष्म, यास्तव स्पष्ट’

ऐसेच असें मजला वदने ना, हा विचार बहु कष्ट.’

मोरोपंत.

the verb आहे is omitted (अध्याहत i. e. understood.) Thus in ‘धनीसाहेब, तुमच्या कृपेनें आमची थोरवी, आणि तुम्ही आमचा त्याग

\* It is often that a necessary word is omitted in a sentence, as it can be easily understood. Such a word is technically called अध्याहत, (i. e. omitted) in Marathi, which in English is said to be understood. The act of omission is called अध्याहार.

कराल तर कसें?’ there is an अध्याहार. Similar instances of अध्याहार may be added.

447. Every sentence must necessarily have a Subject. When a sentence, however, has an impersonal verb, अकर्तृक क्रियापद (see Sec. 263 ) it cannot have a Subject; such as,—‘हल्लीं साडेपांच वाजतां उजाडतें;’ ‘मला मळमळतें;’ ‘त्याला आज फावणार नाहीं.’ In these sentences, the Subject is contained in the Predicate or Verb and therefore it is not mentioned separately. The Subject can be pointed out separately by changing the form of these sentences; such as,—‘साडे पांच वाजतां उजाडणें होतें;’ ‘मला मळमळ करितें;’ ‘फावणें होणार नाहीं;’ &c.

( a ) When a sentence has a verb in the imperative mood of the second person the Subject is generally omitted; such as,—‘जा आतां घरीं;’ ‘उगाच बस;’ ‘तुला काय कळतें.’ In such sentences, however, the Subject is expressed in order to add a force to the command; as,—‘रामा नको, तूच जा.’

( b ) When a sentence has either the first or second personal pronoun as its Subject, the form of the verb itself expresses it and hence it is omitted, whether the mood be imperative or not; such as,—

‘ नसेन दिसलों कसा नयन सर्व साक्षी रवी.’

‘ घाळूं पाहसि वंष्ट्रा उपटायी अहिमुखांत आंगोळी. ’

‘ जा, जा, उठा, मुलीला पाहूं, वाहूं वरा, घरा आणा. ’

मोरोपंत.

( c ) When a well-known or almost universally known proposition is to be stated, the Subject is omitted. But in such sentences the verb is in the plural; such as,—‘असें सांगतात कीं पूर्वीं खतें लिहून घेतल्याखेरीज कर्ज देत.’

‘अगा प्रणत वत्सला, म्हणति त्या जनां पावलां.’

‘म्हणति, मनुष्य नव्हे हा, राक्षस की काळ हा खवळला हो.’  
मोरोपंत.

( d ) When the Subject is a relative pronoun, and when it is to be followed by a demonstrative pronoun, it is generally omitted; as,—‘गर्जेल तो पडेल काय?’ ‘करील तो भरील,’ &c.

( e ) When a sentence is in the कर्मणि or भावी construction the agent or doer of the action has no relation or concord with the verb. In such sentences, therefore, the agent is omitted when it is not necessary to mention the doer; such as,—‘पानें वाढलीं, जेवावयास उद्या.’ ‘आजिव केलें असतां कोण वळत नाही?’ &c.

**448.** When the verb is transitive, the Object must always be present. But several transitive verbs are used without their Objects. Thus, ‘जेव्हां पाहावें तेव्हां रामा वाचीत असतो;’ ‘ती संध्याकाळीं शिबीत बसते;’ ‘तो चांगला गातो.’

**NOTE.** (1) The verbs in such sentences require no . because the meaning is complete without it. Therefore, it is proper to class such verbs as intransitive.

**NOTE.** (2) When any of the essential parts of a sentence is omitted or is considered to be understood, the sentence is called an elliptical sentence ( संक्षिप्त वाक्य ).

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## CHAPTER XVII.



### THE CONSTRUCTIONS.

#### प्रयोग.

449. Prayoga ( प्रयोग ) is the construction of the verb according to the word denoting the Doer of the action or the Object.

NOTE. The word प्रयोग comes from the Sanskrit root युज् 'to join' with the prefix प्र. Hence it means '*joining or constructing properly.*' So the agreement of an adjective or a pronoun with a noun may be called the प्रयोग. But this word is now used to express the proper construction of the verb in the sentence.

450. When we speak, we say something about the doer or the object. When we speak about the doer, we construct the verb according to the word denoting the doer; and when we speak about the object, we put the verb according to the word denoting the object. That is, a verb agrees either with the word denoting the doer or the object in number, gender and person.

451. There is a third kind of construction in Marathi, in which we only speak about the action without any particular reference to the doer or the object. In this case, the verb is put in an independent form; i. e. in that third person singular, neuter.

**452.** Thus there are three kinds of Constructions ; namely, 1. **Active** ( कर्तरिप्रयोग ) 2. **Passive** ( कर्मणिप्रयोग ) and 3. **Absolute** ( भावीप्रयोग ).

**453.** When the verb agrees with the word denoting the **doer** of the action in number, gender and person; it is called the **Active** construction ( कर्तरिप्रयोग ); such as,—‘ तो असतो; ’ ‘ विद्यार्थी पुस्तक वाचितो; ’ ‘ सुली गार्णी गातात; ’ &c.

**454.** When the verb agrees with the word denoting the **object** in number, gender and person, it is called the **Passive** construction ( कर्मणिप्रयोग ); such as,—‘ त्याने पत्र लिहिले; ’ ‘ सुलीनीं गार्णी गाइली; ’ ‘ हरीनें गाई बांधिल्या; ’ &c.

**455.** When the verb does not agree with the word denoting the **doer** or the **object**, but is in the third person singular, neuter, it is called the **Absolute** construction ( भावीप्रयोग ); such as,—‘ रामाने रावणास मारिले; ’ ‘ त्यानें घरीं जावे, ’ &c.

**NOTE.** To form a कर्तरि construction, the verb should be कर्तरि in form, and to form a कर्मणि or भावी construction, the verb should be कर्मणि or भावी. The formation of कर्तरि, कर्मणि and भावी verbs is already explained.

### ( 1 ) The Active Construction.

**456.** In the **Active** construction the word denoting the **doer** of the action, which stands as the subject, is put in the nominative case. It may be formed from a transitive as well as an intransitive verb. And when the verb is transitive, the word denoting the **Object** is in the accusative case; such as,—‘ रामा पुस्तक वाचितो, ’ ‘ हरी बसतो; ’ ‘ गडी गाईला बांधील; ’ &c.



**457.** To denote the accusative the form of the nominative or the dative may be used; that is, the accusative may be like the nominative or अप्रत्यय-द्वितीया (uninflected accusative) or the dative or सप्रत्यय-द्वितीया (inflected accusative); such as,—रामा ब्राह्मण बोलावितो, or ब्राह्मणास बोलावितो; 'गोपाळा गाय हाकितो or गाईस हाकितो; 'मी पत्र लिहीन; &c. [ vide Sec. 206 (b) (2) ].

**458.** The following are the rules about the use of the uninflected and inflected accusative case in the Active construction:—

(1) When the word denoting the Object is a proper noun expressing a human being or a pronoun used for it, the inflected accusative is used; such as,—'तो रामास बोलावील आणि त्यास तिकडे धाडील; 'अर्जून जयद्रथास गांठून त्यास मारणार असें कौरवांस वाटलें; &c.

(2) When the word denoting the Object is a noun expressing a lower animal or a common noun expressing a human being, or a pronoun used for it, the accusative is formed in either way; such as,—'यमुना मैना or मैनेस पाळिते; 'हरी चाकर or चाकरास पाठवील; 'तो आपला मुलगा or मुलगास पुण्यास धाडील आणि तेथें त्यास शाळेंत घालील; 'मी आपला मुलगा शाळेंतून काढिला आहे, तो किंवा त्यास पुढील महिन्यांत शाळेंत घालीन; 'यमुना ती किंवा तिला पाळिते; 'हरी तो किंवा त्यास पाठवील; &c.

(3) When the word denoting the Object is a noun expressing an inanimate object or a pronoun used for it, the uninflected accusative is used; as,—यमुना चोळी शिवते; 'गोपाळा दूध पितो; 'मी पुस्तक वाचिंतो; &c.

(4) The following are some more examples of the above rules,—‘तुं पुस्तक देणार होतास तें दे;’ ‘काल रामा आला होता त्यासच बोलाव;’ ‘काल जो शिंपी आला होता, तोच किंवा त्यालाच आज आण;’ ‘जो घोडा पसंत झाला आहे तोच किंवा त्यालाच तो घेईल;’ ‘ही शालजोडी चांगली आहे, ती तो खुशीने स्वीकारील;’ &c.

(5) When the verb has an indirect Object having the sense of संप्रदान put in the dative case, the direct Object is put in the अप्रत्यय द्वितीया although it is a proper noun denoting a human being or a pronoun used for it; such as,—‘मी तुला हरी दाखवितों;’ ‘जनक रामास जानकी देतो;’ ‘बळराम म्हणतो, सुभद्रा जर अर्जुनास प्रिय आहे, तर मी ती त्यास आनंदानें देतो;’ &c.

(6) When the first or the second personal pronouns stand as Objects, the सप्रत्यय-द्वितीया should be formed although the pronouns denote inanimate things; such as,—‘पृथ्वी विष्णूस म्हणते, भगवन्, मला उद्धराल काय? विष्णू उत्तर करितो, मी तुला वराहरूपानें वर उचलीन;’ &c. But we can say ‘मी ती पाहीन’ as the Object is a third personal pronoun.

NOTE. When the first or second personal pronoun is used for an inanimate object, that object is personified, that is, it is considered as a living being. This explains the use of such constructions.

(7) The above rules are not strictly observed in poetry. Poets often use सप्रत्यय द्वितीया even of words denoting inanimate things; such as,—

‘समर्थी पराक्रमातें करिति शुभयशोधनास समयज्ञ;’

‘बरें तुजचि सोसवे स्तवन, कृत्तिवासा गरा-

न पी तरि कसैं घडे, हितकरा, दयासागरा ;  
 परि प्रभुहि संगहीं सकलवस्तुला देविती,  
गुणा न म्हणतां उणा-अधिक आदरें सेविती; '  
 'बाल्य सुयोधनवाक्यें कोपे, चौळी करैं करा, डोळे—  
 आरक्त करी, चावे अधरां फार तो मनी पोळे.'

मीरोपंत.

(8) In such passages as, 'धर्म द्रौपदी पणास लावितो,' 'लक्ष्मण सीता वनांत सोडून गेला'; 'आज रावण सीता चोरील'; 'अर्जून आज कर्ण मारील'; &c., the uninflected accusative of the words द्रौपदी, सीता, कर्ण, &c. is used contrary to the above rules. It appears that such constructions are made in mythological or historical narratives, or in dramatic representations, in order to show that the action is taking place immediately.

## ( 2 ) Passive and Absolute Constructions.

कर्मणि and भाषी प्रयोग.

459. In the **Passive** construction, the verb agrees with the word denoting the **Object**; so the **Object** becomes the **Subject** and is put in the nominative case. And the word denoting the **Doer** has no direct connection with the verb and is put in the instrumental ( and sometimes in the dative ) case. In this state it is called the **Agent** ( or कर्तृपद, in Marathi ). For example :—'रामा पुस्तक वाचितो' ( Active construction ), 'रामानें पुस्तक वाचिलें' ( Passive ), 'मला काम करवतें' is also Passive, in which the **Agent** is in the dative case.

460. In the **Absolute** construction, the **Agent** is in the instrumental case ; or in the dative case,

when the verb is causative. And when the verb is transitive, the Object is in the accusative case, which is always an inflected accusative ( सप्तम्यय द्वितीया ); as,—‘रामाने रावणास मारिले;’ ‘मला जाववते;’ ‘त्याने जावे;’ &c.

**461.** In the Absolute construction, the verb does not agree with any word in the sentence, but is put in the third person, singular, neuter. This means, that in this Construction we only state that the action takes place, without any reference as to about what we speak, or who does the action. So there is no Subject in the Absolute construction.

**NOTE.** The Passive construction is only possible in the case of a transitive verb. The Absolute construction is formed in the case of a transitive as well as an intransitive verb.

**462.** It has been already said (vide Sec. 291) that the Passive and Absolute constructions of a transitive verb are formed only when the verb is in the past tense or potential mood. The following are the rules regarding the use of the Passive and Absolute constructions when the verb is in the past tense or potential mood.

(1) When the Object is a noun denoting an inanimate thing or a pronoun used for it, the Passive construction is formed; as,—‘म्यां पुस्तक आणिले व ते रामास दिले;’ ‘हरीने पुस्तक आणावे व रामास द्यावे;’ &c.

(2) When the Object is a noun or a pronoun denoting a lower animal, or a common noun denoting a human being or a pronoun used for it, the Passive or the Absolute construction is formed; such as,—‘त्याने ब्राह्मण बोलाविला or ब्राह्मणास बोलाविले;’ ‘त्याने ब्राह्मण बोलवावा

or ब्राह्मणास बोलवावें; 'शिकान्याने वाघ मारिला or वाघास मारिलें; 'शिकान्याने वाघ मारावा or वाघास मारावें; 'त्याने चाकर ठेविला पण तो लगेच काढून टाकिला; 'त्याने चाकराला ठेविलें, पण त्यास लगेच काढून टाकिलें; 'त्याने चाकर ठेवावा व तो लगेच काढून टाकावा, or त्यास लगेच काढून टाकावें; 'मी घोडा विकत घेतला आणि तो लगेच घरीं धाडिला or त्यास घरीं धाडिला; ' &c.

(3) When the Object is a proper noun of a human being or a pronoun used for it, the Passive construction is formed; as,—‘हरीने विष्णूस गांवास पाठविलें व त्यास लौकर परत बोलाविलें; or गांवास पाठवावें व लौकर परत बोलवावें; ' &c.

**463.** When the verb is intransitive and in the Past tense, only the Active construction is possible. But when the verb is in the Potential mood, the construction is either Active or Absolute. The following are the rules regarding the use of the Active or Absolute construction in the Potential mood when the verb is intransitive :—

(1) When the original Subject is a noun denoting a human being, or a pronoun used in its stead, either construction may be formed; as,—‘हरी आज मुंबईहून यावा, or त्याने यावें; ' माझा भाऊ आतां येथे असावा, or त्याने असावें; ' &c.

**NOTE.** The usage in this case appears to be, that the कर्तरि is formed to denote possibility, conjecture or supposition; and भावी is used to denote duty or command; such as,—‘रामा आज मुंबईहून यावा’ (possibility or supposition); and ‘रामानें आज मुंबईहून यावें’ (duty); ‘तुम्ही आतां घरीं जावें’ (command).

(2) When any other word stands as the original Subject, the कर्तरि is formed; as,—‘घोडा उधळून जावा; 'झाडावरून पक्षी उडावा; 'आतां हें फळ विकारवें; 'आज पाऊस यावा; 'पुस्तक आज जाऊन पोंचावें; 'शेवटीं असा दिवस यावा ना?’

‘शोकें रडतां डोळे जावे, गेले कधी न यावे गा;’  
 ‘कांपावें मन कुजनीं, वृद्धपर्णी कांपतें जसें शिर तें.’

मोरोपंत.

NOTE. Sometimes passages as ‘मांजरानें तुला चावावेंसें वाटतें का?’ ‘पोपटानें बोलावें,’ &c. are met with when the original Subject is a common noun denoting a lower animal.

464. When the verb is a causative verb, the Passive and Absolute constructions are possible even in the present or future tenses. In such sentences, the Agent is in the dative case, or in the instrumental case of the possessive adjective formed from the noun or pronoun denoting the Doer; such as,—‘माझ्यानें or मला काम करवतें or करवेल’; ‘माझ्यानें or मला जाववतें or जाववेल’; &c.

465. In the Passive construction, the Object is in the third person. Passive sentences having the Object in the first or second person are not found in the ordinary language. But such sentences are found in poetry; such as,—

‘प्रद्युम्न म्हणे केलों पूर्वीं ऐसाचि मी हरें काय?’  
 ‘प्रेमं रक्षितिल सदा म्हणुनि दिल्यें मी जयांसि मत्तातें,  
 ते गंधर्व उपेक्षिति मज, कां मारिति न आजि मत्तातें?’  
 मोरोपंत.

‘इंद्रियांचीं दीनें, आम्ही केलों नारायणें.’ तुकाराम  
 ‘तो तूं मूर्त निरीक्षिलासी नयनीं भाग्योदयें निश्चयें.’  
 विठ्ठल.

‘केलसि तूं उभा आजवरी संती,  
 धरविले हातीं कटसो देवा.’

तुकाराम.

‘ त्यातें प्रद्युम्न म्हणे, मायेसि तुम्ही दिलां उपायनसे. ’

मोरोपंत.

NOTE. Additional examples of this kind are given in Sec. 302 (i).

(a) In rare cases कर्मणि प्रयोग is found in the current language in the first and second persons; as in the sentences, — ‘ रोगानें मी फार पिडलों; ’ ‘ खरजेनं तूं त्रासलास; ’ ‘ तापानें तुम्ही भाजलों; ’ &c. Some would say that the third case in ‘ रोगानें; ’ ‘ खरजेनं; ’ ‘ तापानें; ’ &c. denotes instrument (करण); but this cannot be said when we can form the कर्तरिप्रयोग from these sentences; thus, — ‘ रोग मला फार पिडतो; ’ ‘ खरूज तुला त्रासते; ’ ‘ ताप तुम्हास भाजितो; ’ &c.

466. (a) Sometimes a passive verb takes the terminations of the number and person of the Doer as well as of the Object; that is, it takes the double inflection and it is made to agree with the Doer and the Object at one and the same time. This construction should be considered faulty and be avoided in a good language. Such sentences are found in the current as well as in the poetic language. Thus :— ‘ तूं त्यास पुस्तक दिलेंस; ’ ‘ तुम्ही त्यांना पत्रें धाडलींत; ’ ‘ त्यानें तुला पैसे दिलन् or दिलेन् काय ? ’ ‘ तुम्ही त्या गोष्टी वाचल्यात कीं नाहीं ? ’

‘ विप्रें कथिलें मज कीं वस्त्रे लिहितेस उत्तम श्लोक; ’

‘ द्यूत प्रवर्तेतां, तो भूप म्हणे, ऐकिलासि, कंकातें.

कुरु जिकिले कुमारे, वय तरि अब्यापि उचित अंकातें.

मोरोपंत.

‘ दैन्यवेष कासयासि घेतलात, सांगिजे. ’ कचेश्वर.

(b) Similarly, in some discourses, the verb is made to agree with the Object in the accusative case;

that is, it is considered Passive and Absolute at the same time; such as,—‘*त्यानें आपल्या मुलास शाळेंत पाठविला;*’ ‘*आईनें मुलीला निजविली;*’ ‘*तुलाच बोलवावा असें तो म्हणाला;*’

‘*काय दिनकरा, केला कोंबड्यानें खरा.*’ तुकाराम.

‘*होहोरे म्हणोन ते वेळा, जगन्निवासें करें धरिला,*  
‘*चोहों भूजांनीं आर्लिगिला हरिश्चंद्रास भगवतें.*’ श्रीधर.

( c ) Such constructions should also be considered faulty. These sentences should be properly constructed; thus :—‘*त्यानें आपला मुलगा शाळेंत पाठविला ( कर्मणि )* or *मुलास शाळेंत पाठविलें ( भावी );*’ ‘*आईनें मुलगी निजविली ( कर्मणि )* or *मुलीला निजविलें ( भावी );*’ ‘*तुलाच बोलवावें असें तो म्हणाला ( भावी );*’ &c.

### The subject and Agent.

**467.** ( a ) The Subject ( कर्ता ) is that word in a sentence with which the verb is to keep concord; while the Agent ( कर्तृपद ) shows the individual or thing by whom or which the action or state indicated by the verb is done or suffered ( vide Sec. 25-6, 7 ).

( b ) In the Active construction, the Subject and the Agent are the same. In the Passive construction the Object causes the change in the verb, and hence it becomes also the Subject ( कर्ता ); while the word denoting the Doer is to be called the Agent कर्तृपद the word denoting the doer कर्तृ=doer, and पद= a word.

( c ) The word कर्ता originally means, one who does, or the ‘Doer;’ but in grammar we have to understand it in the sense of ‘*that changes, or causes the change in the verb.*’

( d ) Unlike both the above cases, the verb in the Absolute (भावी) construction is not changed according



to the word denoting the doer or object, but is Bhávi, that is in the *natural state*. And as the third person, singular number, neuter gender is considered to be the natural state of a verb, the verb assumes that form in the Bhávi construction. The English word *absolute* means uncontrolled or ungoverned, and an absolute verb means '*verb not governed by any word in the sentence.*'

(e) *Examples*:—‘रामा पुस्तक वाचितो;’ here, the Doer of the action वाचितो is रामा and the same word makes or causes the change in the verb; so the word रामा is both कर्ता and कर्तृपद (Subject and Agent), and the construction is कर्तरि. But in ‘रामानें पुस्तक वाचिलें or वाचावें;’ the Doer of the action is not the Subject of the verb वाचिलें or वाचावें; that is, it does not cause any change in it. The verb here is actuated according to the Object पुस्तक. In this sentence रामानें is the Agent and पुस्तक is the grammatical कर्ता or Subject; and the construction is कर्मणि. In the sentence ‘रामानें रावणास मारिलें or मारावें’ there is no word that causes a change in the verb. रामानें is the Agent and रामास is the Object and the verb is put in its natural form; that is, in the third person, singular number, neuter gender.

(f) Sometimes there is no finite verb in the sentence and its purpose is served by an infinitive, that is, by a verbal noun, adjective or indeclinable (धातुसाधित). The Doer of the action in such cases is put in the nominative, instrumental or dative case, but it does not cause any change in the verbal form. In such cases, the word denoting the Doer cannot be called a कर्ता (Subject) but should be named कर्तृपद (Agent). For instance, in the ex-

pressions 'मी तेथें असतां रामा कांहींच बोलला नाही'; 'एक मनुष्य बोलत असतां दुसऱ्यानें मध्ये बोलूं नये'; the words मी, मनुष्य and दुसऱ्यानें are the Agents of असतां, बोलत असतां and बोलूं respectively.

(g) From the above the following rules may be deduced concerning the situation of कर्ता and कर्तृपदः—

(1) The Subject or कर्ता should always be in the nominative case.

(2) The Agent may be in the nominative, instrumental or dative case, according to the rules.

### General Observations.

**468.** As has been stated before, the Passive or Absolute construction is formed when the verb is in the Simple Past tense or the Potential mood. In the case of all other tenses and moods the Active construction only is possible. When the verb is intransitive, Active construction can be formed in the Simple Past tense and the Potential mood.

(a) The Passive forms were formerly made up by adding ज or य to the root (as कीजेल, बोलिजेलें, धरियेलें, &c. in all tenses and moods. But such forms are now found only in old poetry and old phrases and proverbs. They are not used now in the current language.

(b) The roots of the उमज class form an exception to the general rule. They form an Active construction even when the verb is in the past tense; such as,—‘मी तें उमजलों,’ ‘तो संस्कृत शिकला;’ ‘मी तुझी गोष्ट विसरलों;’ ‘हरी पर्वत चढला;’ ‘ती असें म्हणाली;’ &c.

(c) The roots of the आचर class form the Passive construction optionally when the verb is in the past tense; such as,—‘मी धर्म आचरिलों or म्यां धर्म आचरिला;’ ‘हरी वेद पढला;’ ‘मी जुगारांत शंभर रुपये हरलों, or म्यां हरले;’ &c.

(d) The roots भज &c. enumerated in Sec. 299 (5) do not, like those of the उमज class, form the Passive construction in the past tense. The other peculiarity of these roots is, that they require the inflected accusative of their Object; such as,—‘मी परमेश्वरास भजलों;’ ‘साप माणसास चावला;’ ‘मी त्याला शिवलों;’ &c.

(e) The roots गा, पी and ले form both Active and Passive constructions in the past tense; as,—‘मी गाणें गालों, or म्यां गालें, गाइलें;’ ‘मी पाणी प्यालों, or म्यां प्यालें;’ ‘ती भूषणें त्यालीं or तिनें त्यालीं.’ &c. The root धू with आंग, तोंड, हात, पाय, &c. for its Objects also forms them optionally; as,—‘मी तोंड धुतलों, or म्यां धुतलें;’ &c.

(f) The root कर, having for its Object स्नान, आंचोळ, भोजन, फराळ, &c. forms Active or Passive constructions optionally; such as,—‘मी स्नान केलों, or म्यां स्नान केलें;’ ‘मी आंचोळ केलों or म्यां केली;’ ‘तूं फराळ केलास, or त्यां केला;’ ‘तो भोजन केला, or त्यानें केलें;’ &c.

(g) In the case of the Potential mood, all these roots follow the general rule; that is, they form only the Passive construction like all other transitive roots; such as,—‘म्यां हें उमजावें;’ ‘त्यानें भात जेवावा;’ ‘तुम्हीं धर्म आचरावा;’ ‘ब्राह्मणांनीं वेद पढावा;’ ‘म्यां स्नान करावें;’ &c.

(h) But the roots भज and others [Sec. 299 (5)] do not form Passive in the Potential mood. They form the Absolute construction; as,—‘मी रामास भजावें;’ ‘सापानें मनुष्यास डसावें;’ &c.

NOTE. The root भज sometimes does form the Passive with the Potential ; as,—‘ मनुष्यांनीं राम भजावा. ’

( i ) In the case of an intransitive root, the Active or Absolute construction is formed in the Potential mood when the Doer is an animate thing ; and when the Doer is an inanimate object, only Active construction is formed ; such as,—‘ हा देवळाचा कळस भसावा ’; ‘ भातां पाकस पडावा ’; ‘ तो घरीं यावा, or त्यानें यावे ’; ‘ रामा आज मुंबईस भसावा, or त्यानें भसावे, ’ &c.

( j ) In the case of a प्रबोजक or शक्य verb, the Passive is formed in any tense when the root is transitive; but in the case of an intransitive root, the Absolute construction is formed ; as,—‘ माझ्यानें काम करवतें, करवेलें or करवेल, ’ ‘ माझ्यानें or मला जावतें, जावेलें, or जाववेल, ’ &c.

( k ) When the Object is an inanimate thing the inflected accusative should be formed in the Active construction according to the general rules (see section 458). But in the case of the roots शिवणें, स्पर्शनें, धरणें, and sometimes in the case of फेकणें and टाकणें any kind of accusative may be formed ; as,—‘ मूल हातास किंवा हात धरून उभें राहतें ’; ‘ तो काठीला or काठी धरून चालतो ’; &c. But in ‘ तो खांबाला शिवला, ’ only the inflected accusative is formed.

( l ) Generally speaking there is no distinction in the sense when an inflected or uninflected accusative is used ; such as,—‘ तो पोर आणितो and पोरस आणितो ’; ‘ तो गाव बांधितो and गाईस बांधितो ’; &c. But sometimes there is a considerable difference in meaning. For instance, ‘ तो पोरस मारितो ’ means either ‘ he kills the child ’ or ‘ he strikes the child. ’ But ‘ तो पोर मारितो ’ only means ‘ he kills the child. ’

(m) In such cases both the Passive and Absolute constructions are formed with a similar difference ; such as,—‘**त्याने पोरास मारिलें**’ means either ‘he killed the child’, or ‘he struck the child’; but ‘**त्याने पोर मारिलें**’ only means ‘he killed the child.’

(n) Similarly, ‘**तो घर बांधितो**’ means ‘he erects or builds a house’; but ‘**तो घरास बांधितो**’ means ‘he ties or hangs something to the house.’ ‘**तो घोडा** or **गाडी हाकितो**’ means either ‘he rides and drives it;’ but ‘**तो घोड्यास** or **गाडीस हाकितो**’ means ‘he drives it only.’ ‘**तो हास लावितो**’ means ‘he touches something with his hand,’ but ‘**तो हातास लावितो**’ means ‘he applies something to his hand.’ In the last sentence, **हातास** may be considered as a dative case.

469. Sometimes कर्तरि and भावी are subdivided as सकर्मक-कर्तरि and अकर्मक-कर्तरि, and सकर्मक-भावी and अकर्मक-भावी, meaning कर्तरि and भावी formed from transitive and intransitive roots. But such divisions are superfluous. Because, in stating the प्रयोग we have to say whether the verb agrees with the word denoting the Doer or the Object, and have nothing to do with different kinds of verbs and other things regarding the verb. If we make this distinction in naming the Constructions, then somebody would also think it necessary to make a similar distinction with regard to tenses, genders, persons, &c. and subdivide the Constructions; as,—भूतकाळचा कर्तरि, विध्यर्थाचा भावी, पुढिगी क्रियापदाचा कर्मणि, द्वितीयपुरुषाचा कर्मणि, &c. and thus there will be no end to subdivisions of Constructions. But this is unnecessary as well as unscientific.

**470.** Sometimes two more Constructions, namely **कर्मकर्तरि** and **भावकर्तरि** are recognised in Marathi. **कर्मकर्तरि** means the Construction in which the **कर्म** becomes the Subject. But this is nothing but **कर्मणि** or Passive construction; because, in **कर्मणि** also the Object becomes the Subject, that is, the word that changes the form of the verb. The example quoted as of **कर्मकर्तरि** is 'शिपायानें चोर धरिला जातो.' Here the verb 'धरिला जातो' agrees with the word **चोर** which is the Object; therefore the Construction is **कर्मणि**. However, the terms **कर्मणि** and **कर्मकर्तरि** mean the same thing; **कर्मणि** means the Construction (of the verb) according to the Object; and **कर्मकर्तरि** means the agreement of the verb to the word denoting the Object. So it is clear that there is no distinction between **कर्मणि** and **कर्मकर्तरि** and it is not necessary to recognise **कर्मकर्तरि** as an additional Construction.

(a) **भावकर्तरि** means the Construction of the verb according to its **भाव** or nature, or according to itself. Thus a **भावकर्तरि** is nothing but **भावी**. The examples given of **भावकर्तरि** are 'मला मळमळें,' 'त्यास सांजावळें,' &c. But **मळमळें**, **सांजावळें** and other impersonal verbs are intransitive, and do not require a Subject or Doer; and as the arrangement of Constructions concerns only the relation of the verb with the Doer or Object, these verbs cannot at all come under the arrangement of Constructions. Accordingly a **भावकर्तरि-प्रयोग** is superfluous.

NOTE. We may, if we like, use the terms **कर्मकर्तरि** and **भावकर्तरि** for **कर्मणि** and **भावी** respectively, but the words **कर्मणि** and **भावी** convey the required sense in a better way and there is no necessity of changing the words that are at present used in grammar.

## CHAPTER XVIII.

### CASE RELATIONS.

#### कारक-विचार.

**471.** The relation of a noun or a pronoun generally with the verb and often with other words in the sentence is called the Káraka ( कारक ).

**NOTE.** In order to indicate this relation, cases of nouns and pronouns are formed by adding terminations or post-positions to them. There are six principal case relations or Kárakas corresponding to six cases. As the Genitive is adjectival, it is not properly a Káraka case ; and also the Vocative case is not considered to be a Káraka case.

**472.** The first case denotes the Subject ; so the Subject ( कर्ता ) is the Káraka of it. The Objective relation ( कर्म ) is the Káraka of the second case. The third case denotes principally the Instrument ( करण ) of the action. The fourth case denotes the Purpose ( सम्प्रदान ) of action. The fifth case expresses the object from which the action proceeds (this is called अपादान;—separation). The Genitive expresses the relation of ownership ( स्वामित्वसंबंध ). Marathi has lost the forms of this case, and the adjective formed by adding the termination च् ( चा, ची, चें ) is used in their place. The seventh case or the Locative denotes the location अधिकरण. The Vocative ( संबोधन ) is used in addressing a person or thing, and the Marathi name of the case denotes its कारक. ( संबोधन = calling or awakening.)

**473.** In forming cases, terminations and post-positions are added to words, before adding which we form the Oblique form. This form is sometimes dispensed with. It is done especially in the following circumstances :—

(1) In the case of proper nouns and also some common nouns from foreign languages, the terminations, especially ला, ने, हून, शीं and ना and the termination च् of the possessive adjective, and some of the post-positions are added without forming the Sāmānyarūpa. This takes place principally when these nouns are not in universal use. Such as ‘टॉमला सांग;’ ‘जॉनने जेम्सशीं मारामारी केली;’ ‘तो लंडनहून or इंग्लंडहून आला;’ ‘मुंबईच्या गव्हर्नरला हा अधिकार आहे;’ ‘बेनचें व्याकरण;’ ‘टॉडची भूमिती;’ ‘त्या ब्यारोनेट-जवळ फारशी मालमत्ता नव्हती;’ ‘नेपोलियनने आस्टरलीइच्या लढाईत तीन एम्परर्सना हात दाखविला;’ ‘नेलसन-बरोबर क्रेच आर-माराचा टिकाव लागे-ना;’ ‘अल्प्सवर बारा महिने बर्फ असतो;’ ‘ऐ-स्लंड-मध्ये एक जागती ड्वालामुखी आहे;’ ‘जिर्नॉलंड-समोर आफ्रिकेचें टोंक फार जवळ आलें आहे;’ &c.

(2) Before the post-positions पावेतो, पर्यंत, भर, &c. Sāmānyarūpa is formed optionally when they are added especially to nouns ending in अ denoting place; such as,—‘तळेगांव-पावेतो,’ ‘तळेगांवापर्यंत;’ ‘सुरतभर,’ ‘सुरतेपर्यंत;’ &c.

(3) The Sāmānyarūpa does not take place necessarily when पावेतो, पर्यंत and भर are added to nouns denoting time; as,—‘दिवस-भर,’ ‘रविवार-पावेतो,’ ‘सोमवार-पर्यंत,’ &c.

(4) When भर is added to गांव, शहर, or नगर, no Sāmānyarūpa takes place; as,—गांवभर, नगरभर, शहरभर, &c.; but सुरतभर, सुरतेभर; पेणभर, पेणेभर; &c.



**474.** The Case Relations mentioned in the last section are the principal significations of different cases. But there are several important significations and shades of meanings with respect to each separate case which are fully explained below. These senses are also called अर्थ in Marathi.

**THE FIRST OR NOMINATIVE CASE. प्रथमा विभक्ति.**

**475.** The word denoting the chief thing in the sentence, that is the thing about which we speak or assert by means of the predicate, and which is called the Subject is put in the Nominative case. As,—‘रामा पुण्यांत असतो;’ ‘सूर्य उगवतो;’ ‘मी त्यास पुस्तक देईन;’ ‘तो गांवाला गेला;’ &c.

**476.** In the कर्तरि construction we say or assert something about the Doer; therefore, that is the Subject (कर्ता), and the word denoting the Doer is put in the Nominative case. But in the कर्मणि construction we speak about the Object, therefore the word denoting it becomes the Subject (कर्ता), and is put in the Nominative case; such as, ‘रामा ( Subject ) पुस्तक वाचितो’ ( कर्तरि ); ‘रामानें पुस्तक ( Subject ) वाचिलें’ ( कर्मणि ); &c.

**477.** Sometimes, nouns giving some additional description or mentioning additional qualifications of the subject are put in the sentence in the Nominative case; this is called the Appositional Nominative ( उद्देशार्थी प्रथमा ); as,—‘तो गृहस्थ ब्राह्मण आहे;’ ‘हरी त्याचा योरला भाऊ होता;’ ‘औरंगजेब बादशाहा झाला;’ &c.

**NOTE.** In such sentences, the verb is generally of the roots अस and हो.

**478.** This function of explaining the Subject is generally performed by a Predicative adjective ( क्रियाविशेषण ) and nouns which are used in this sense are often used just as they are predicative adjectives ; therefore this kind of Nominative may be called Adjectival Nominative ( विशेषणार्थी प्रथमा ).

**479.** The verbs असणें, होणें, सजणें, शोभणें, बनणें, दिसणें, वाटणें, भासणें, &c. and others having the same meaning require this kind of Adjectival Nominative, as,—‘ आपण राहाण्याचा चाकर व्हावें पण मूर्खाचा धनी होऊं नये; ’ ‘ रामा हरीचा भाऊ आहे; ’ ‘ विष्णू त्याचा यजमान झाला किंवा बनला; ’ ‘ तूं त्याचा भाऊ शोभतोस; ’ ‘ हे या घराचे यजमान दिसतात or भासतात; ’ ‘ मला तो त्याचा वडील भाऊ वाटतो; ’ &c.

NOTE. These verbs are sometimes called the verbs of incomplete predication; and the words or expressions used thus to complete their meaning are called the Complement of the Predicate.

**480.** Sometimes there is not a finite verb in the sentence or phrase, and its purpose is served by a verbal participle; the noun or pronoun joined to this participle and having no connection with any finite verbal form in the sentence is said to be in the Nominative Absolute case ( भावी प्रथमा ); such as,—‘ पंतोजी तेथें असून मुलांनीं वंगा केला; ’ ‘ मी रागें भरत असतां त्याच्यानें म काढवला नाही. ’

‘ उद्धरित्यासि न सज्जन गुंतविती, गाय कष्टतां पंकी; ’ मोरोपंत.

‘ मी असतां कां माझ्या बापें कैलासहासि पावावें? ’ वेणीसंहार.

‘ हेचें नारद संगतां वर्तमान, त्याच्या गृहाप्रती पंचवदन,

‘ कुचल भतीतवेष्ट धरून, वेता झाला ते समर्था. ’

अधिर.

THE SECOND OR ACCUSATIVE CASE. द्वितीया विभक्ती.

481. (a) The Object, that is the word denoting the person or thing upon whom or which the effect of the action takes place, is put in the Accusative case; such as,—‘रामा काम करितो;’ ‘विद्यार्थी पुस्तक वाचील;’ ‘बाप मुलांस पोशितो;’ ‘तो भात जेवला;’ ‘ही तुझी लबाडी मी तुझ्या बापास कळ-दीन;’ ‘तो तुला पाठवील;’ &c.

(b) When the Object is not directly acted upon, that is, when the construction is passive (कर्मणि), the word denoting the object is put in the Nominative case; as,—‘रामानें काम केलें;’ ‘विद्यार्थ्यानें पुस्तक वाचिलें;’ &c.

482. (a) The Accusative is used to denote the measurement in number, quantity or weight; this is called the Accusative of Measure; as,—‘दोन तोळे सोने;’ ‘पांच बिघे जमीन;’ ‘चार पायली तांदूळ;’ &c.

(b) Words expressing the point, limit or duration of time are put in the Accusative case; as,—‘मी चार दिवस मुंबईस होतो;’ ‘पांच मिनिटे पडदा पडेल;’ ‘एक घटका थांब;’ ‘आज आठ दिवस पाऊस पडत आहे.’

‘ऐशी सेवा बहुत दिवस । करीत असे निजप्रेमें ’

महिपती.

‘हास म्हणे सदा सावध असावें । दुश्चित्त नसावें सर्वकाळ.’

रामदास.

This is called the Accusative of Time.

483. The idea of distance from one place to another is expressed by using the Accusative case; as,—‘बेडून

वाहा कोस रान आहे ;' ' खंडाळ्याहून पुढे चाल कोस सारखे बोगडे आहेत ;' &c.

484. Verbs implying motion, such as,—जाणें, किरणें, हिंडणें, &c., are really speaking transitive verbs and the words showing places towards which the motion is directed are the Objects. They are put in the Accusative case ; as,—‘ ही गांधास or गांधाला गेला ;’ ‘ मी या कामासाठीं घरानघर किरणें ;’ ‘ तो त्या औषधासाठीं रानें वनें हिंडला ;’ ‘ इतका रस्ता चालून गेल्यावर तो थकून गेला ;’ &c.

NOTE. The word गांधास or गांधाला in the first example is also considered to be in the Dative case.

485. The verbal participles formed from transitive roots take before them their objects in the Accusative case, just like transitive verbs ; as,—‘ असें म्हणून किंवा हें ऐकून तो निघून गेला ;’ ‘ हें काम तोच करूं जाणें ;’ ‘ तुम्ही हीं फळें कार खाऊं नका ;’ &c.

486. Nouns and adjectives explanatory of the object are put in the Accusative case in the sentence ; this is to be called the Appositional or Adjectival Accusative ; as,—‘ मला ब्राह्मणाला बोलाव ;’ ‘ त्याला लघाडाला ठोकला पाहिजे ;’ ‘ त्याला पोराला बोलावून काय फळ ?’ &c.

NOTE. The Accusative is either inflected or uninflected. The rules about using either kind of Accusative are given in Section 458.

487. Verbs signifying करणें ( to make ), बनावणें ( to create ), नेमणें ( to appoint ), म्हणणें, म्हणविणें ( to call ), समजणें ( to know ), मानणें ( to consider ), देणें ( to give ), शिकविणें ( to teach ), सांगणें ( to tell ), पाठविणें ( to send ), लिहिणें

( to write to, or to inform ) and other verbs of similar significations take two objects, one direct and the other indirect, both of which are in the Accusative case.

(a) The object upon which the effect of the action actually takes place, is called the Direct Object, and is generally put in the uninflected Accusative; and the other object is called the Indirect Object and is put in the inflected Accusative.

(b) The Indirect object which is put in the inflected Accusative is often said to be in the Dative case.

(c) Examples:—‘ राजा ब्राह्मणास धर्म करितो; ’ ‘ ते त्याला आपला सेनापती करणार or बनविणार आहेत; ’ ‘ भूमीचें जें दोंक पाण्यांत जातें, त्यास भूशिर म्हणतात; ’ ‘ मी त्यास आपला मित्र समजतो or मानितों; ’ ‘ हरी विष्णूस पुस्तक देईल; ’ ‘ शास्त्रीबुवा आम्हांस कौमुदी शिकवितील; ’ ‘ मी तुला हकीगत सांगेन; ’ ‘ तो बापास नित्य पत्र पाठवितो or लिहितो; ’ ‘ मी तुझ्या बापास तुझी हकीगत लिहीन; ’ &c.

NOTE. Verbs requiring two objects are called Factitive verbs. The use of two objects is explained further on.

### THE THIRD OR INSTRUMENTAL CASE. तृतीया विभक्ती.

488. The principal sense of the Instrumental case is करण, that is, the instrument or means by which the action is done; as,— शिकान्यानें तरवारीनें वाघ मारिला; ’ ‘ मराठी लेखणीनें लिहितात व इंग्रजी पेनानें लिहितात; ’ ‘ ईश्वर भक्तीनें वश होतो; ’ ‘ द्रव्यानें सर्व मिळते; ’ ‘ मी डोळ्यांनीं पाहतां व कानांनीं ऐकतां; ’ ‘ तो पायीं चालतो; ’ ‘ एवढा निरोप तोंडीं सांगा; ’ &c.

489. In the कर्मानि and भावी constructions, the Doer does not actually perform the action, but it is done

through his instrumentality, therefore the word denoting the Doer ( कर्तृपद ) in the कर्मणि and भावी constructions is put in the Instrumental case; as,—‘ गोपाळानें गाय बांधिली;’ ‘ त्यां काम केलें;’ ‘ रामानें रावणास मारिलें;’ ‘ त्यानें जावें;’ ‘ मुलां नीं रडावें;’

‘सत्यातें जोडावें सुद्धें, धर्मासि पळ न सोडावें.’

‘निष्कळ होती मेवें त्यजिलीं, आलीं हि जीविका शेतें.’

मीरोपंत.

This is the Instrumental of Agency.

490. The agent of a potentive ( शक्य ) verb takes the Instrumental of the possessive adjective formed from the word denoting the original doer; as,—‘ माझ्यानें हें काम करवत नाहीं;’ ‘ तुझ्यानें तेंथें एकटें कसें राहावेल ?’ &c.

This is also the Instrumental of Agency.

491. Sometimes in a phrase having the passive sense, the agent of a verbal participle is put in the Instrumental case; this is also the Instrumental of Agency, and resembles the Nominative Absolute ( Sect. 480 ). Examples :—‘ त्यानें असें सांगतांच रामा तेथून निघून गेला;’ ‘ चाकरानें ही हकीगत कळवितांच सर्व घरभर रडारड झाली;’

‘सर्वेची वरुणालागीं कोपें, म्हणे, येणें पथें चालतां नृपें,  
सरिता-सरोवरांचीं आपें, नेऊन शुष्क करावीं.’

मुक्तेश्वर.

‘रामवृत्त रघुवंशवरातें, सर्व वर्णुनि गुहाख्य किरातें  
लघुनी सुरनदी भरतातें ने ससैन्य रघुराजरतातें.’

वामन.

492. Nouns that express हेतू (object), कारण (reason), मूळ (motive or origin) or प्रसंग (occasion) of an action are put in the Instrumental case; as,—‘ आपल्या कूपेने माझा सांभाळ झाला; ’ ‘ त्या बातमीने त्यास हुषारी आली; ’ ‘ अशा वाडगाईने मी तुला काढून लावीन; ’ ‘ त्या स्त्रीने लडजेने जीव दिला; ’ ‘ तें कुटुम्ब दारिद्र्याने या दशेस आले; ’ &c. This is the Instrumental of Motive (हेत्वर्थी तृतीया).

493. The Instrumental is used to express the sense of ‘ according to ’ or ‘ with the authority of; ’ such as,—‘ माझ्यामते तो आज परत येईल; ’ ‘ ही गोष्ट कायद्याने तुला करता येणार नाही; ’ ‘ त्याच्या म्हणण्याप्रमाणें तूं लबाड ठरतोस; ’ &c. This is the Instrumental showing Cause (निदानार्थी तृतीया).

494. The manner of doing an action is expressed by the Instrumental: as,—‘ त्यांनीं जोड्या ममतेने आमचें संरक्षण केलें; ’ ‘ तो मिनतवारीने खर्च करितो; ’ &c. This is the Instrumental of Manner (रीतिदर्शक तृतीया)

495. The Instrumental often denotes companionship or the accompanying circumstance; in this case. the termination used generally is शीं or झी, often with नी before it (*i. e.* नीशीं) as,—‘ तो एका धोत्रानें or धोत्रानीशीं घराबाहेर पडला; ’ ‘ शिवाजी हजार स्वारांनीशीं शत्रूवर चालून गेला; ’ ‘ थोरांशीं गांठ घालूं नये; ’ ‘ तो जिवानीशीं (=जिवानें सह, जिवासुद्धां, *i. e.* with his life,) सुटला. ’ This is सहार्थी तृतीया.

496. With verbs indicating motion, the conveyance becomes the instrument; or the word denoting the path is put in the Instrumental case; as,—‘ आम्ही बैलगाडीने जातो, तूं पायांनीं ये; ’ ‘ ते आगबोटीने गोव्यास जाऊन पुढें आगगाडीने धारवाडास जातील; ’ ‘ प्रथम आगगाडीने चाळीसगांवास जाऊन तेथून तांग्यानें धुळ्यास जावें; ’ ‘ तो बहुधा या रस्त्याने गेला; ’ ‘ मी सहज वाटेनें चाललों होतो; ’ &c.

‘ प्राणी संसारासी आला, तितुका मृत्युपर्यंत गेला; ’ तुकाराम.  
 ‘ होंप घाली सत्सरी गगनपर्यंत. ’ रघुनाथपंडीत.

497. The Instrumental is used to denote the measurement; as,—‘ पांचानीं उणें, तिहीनीं जास्त; ’ ‘ तो शेरानें विकतो, पायलीनें विकीत नाही; ’ ‘ तो माझेपेक्षां दोन वर्षांनीं मोठा आहे; ’ ‘ थेंबें थेंबें तळें सांचे; ’ &c. This is the Instrumental of Measurement ( परिमाणार्थी तृतीया ).

498. The cause of any effect or defect is put in the Instrumental case; as,—‘ दुष्टाचे संगतीनें फायदा होणार नाही; ’ ‘ तो शरीरानें निरोगी आहे; ’ ‘ हरीण एका डोळ्यानें आंधळें होतें; ’ ‘ भिकारी पायानें लंगडा आहे; ’

‘ होत असे भला भल्याचे संगतीं । जाय अधोगती दुष्टसंगें; ’  
 ‘ मळखागें झाला शरीरें निर्मळ । अंतरीचा मळ कैसा गेला. ’  
 तुकाराम.

This is the Instrumental showing Cause.

499. Adjectives that express similarity, want, acquisition or excess of qualities govern the Instrumental of the person or thing with whom or which the comparison is made; as,—‘ पैशानें श्रीमंत; ’ ‘ नांवांनें मोठा; ’ ‘ गर्वानें फुगलेला; ’

‘ स्वर्गीं ईश्रसभेसिं जुल्य दुसरी धात्रीवरी शोभली. ’ विहल.  
 This is the Instrumental of Comparison.

500. The Instrumental expresses the duration of time in the sense of ‘ after certain time; ’ as,—‘ मी चार वटिकांनीं येईन; ’ ‘ तूं केवढ्या वेळानें येशील; ’

‘ राजा वधाल पांडवबळ किति दिवसां\* असें वदे भीष्मा. ’  
 मोरोपंत.

\* Here the Instrumental is expressed by using only the oblique form.



‘तपोधैर्याचा पर्वत चूर्ण झाला सणार्धे.’

मुक्तेश्वर.

This is the Instrumental showing Time ( अवधी ).

501. In the case of the roots खेळणे, रमणे, &c. the words denoting the objects with which to play, are put in the Instrumental case ;—as,—‘सोंगट्यांनीं, गोट्यांनीं, पट्यांनीं, बुद्धिबळांनीं खेळतात;’ &c.

THE FOURTH OR DATIVE CASE. चतुर्थी विभक्ती.

502. The person or thing to whom or which something is given, or for whom or which something is done, is called the संप्रदान. The purpose of the action is also called संप्रदान. A noun denoting संप्रदान is put in the Dative case; as,—‘राजा ब्राह्मणास द्रव्य देतो;’ ‘त्यानें शत्रूस युद्धाला बोलाविलें;’ ‘तुझ्या मनांतून गुरूला काय व्याख्याचें आहे?’ ‘मी त्यास ही बातमी सांगेन;’ ‘गरीबास धान्य दे;’ &c.

NOTE. The noun in the Dative case often denotes the indirect object, because the action of the verb often effects both the thing done as well as the person or thing for whom or which the thing is done; as,—‘मी कृष्णास गोष्ट सांगलों;’ here the action सांगलों takes its effect on गोष्ट as well as on कृष्णास.

503. The Dative is used to denote the sense of proportion, comparison, exchange, or the rate at which something is sold; as,—‘आंबे पैशास चार मिळतात;’ ‘गहूँ रुपयास बारा शेर आहेत;’ ‘बाजरीचा दर पल्यास आठ रुपये आहे;’ ‘भापांतर शब्दास शब्द असें करा;’ ‘पांचांस जसे चार, तसे दहांस आठ;’ ‘जिवांस जीव घेणें;’ ‘शिबीला शिबी;’ ‘तो जशास तसा आहे;’ ‘हें घर तुम्हीं केषढ्यास घेतलें?’ &c.

‘श्रीकृष्ण रुक्मिणीला, श्रीकृष्णा रुक्मिणी जशी, आतां—  
दमयन्तीस नळ, नळा दमयन्ती, आयकों जवें गातां.’

मोरोपंत.

This is the Dative of Comparison or Proportion.

**504.** (a) The Dative case is used to denote the motion to or rest in a place; as,—‘ तो बुर्बईस or गांवाला गेला; ’ ‘ गाडी पांच वाजतां जबलपुरास पोंचेल; ’ ‘ भाइया मामा बस-ईस राहानो; ’ ‘ तुम्ही कधीं साताऱ्यास होतां काय? ’ ‘ काशीला गेल्लानें गंगास्नान घडेल; ’ ‘ त्याचे एकदां गंगेस घोडे न्हाले; ’ &c. This is the Dative of Place ( स्थलार्थी चतुर्थी ).

( b ) In such examples; as,—‘ डोकीस पागोटें घाला; ’ ‘ त्याचे हुंगणाला कधीं जाडें भरडें फडकेंही लागलें नसेल; ’ the Dative denotes Place.

( c ) The Dative also expresses time; such as,—‘ मी दिवसास निजत नाहीं; ’ ‘ व्हांला पानें बसतील; ’ ‘ उद्यां चारांला या; ’ ‘ पाहणेंस उग्रत जा; ’ ‘ तूं रात्रीस बस्तीला कोठें होतास? ’ ‘ सहांला उद्दून उद्योगास लागावें; ’ &c. This is the Dative of Time ( कालार्थी चतुर्थी ).

( d ) The word denoting the event or occasion at or on which something happens or takes place, is put in the Dative case; as,—‘ हें पागोटें मीं दिवाळीला घेतलें; ’ ‘ पाहणेंस भूपाळ्या म्हणतात; ’ ‘ इसऱ्याला सोनं वांटतात; ’ ‘ डांकेची गाडी पुण्याला रात्रीस पोंचते; ’ &c.

**505.** The Dative is used to denote reason, cause, purpose, motive, effect or the use of any thing. This is called the Dative of Purpose ( हेत्वर्थक चतुर्थी ); as,—‘ तो तुमच्या नाशस कारण होईल; ’ ‘ मनुष्य कीर्तीस झटतो; ’ ‘ मुलांस खाऊ आप; ’ ‘ विद्यार्थी शिकावयास शाळेंत येतात; ’ ‘ भुकेला कोंडा, निजेला धोंडा; ’ ‘ भाजीला अमुक घेऊन या; ’ ‘ दुधाला पैसे द्या; ’ ‘ भाड्याला पांच रुपये मी त्यास देऊन ठेविले आहेत; ’

‘ तुवां जाऊनी तपोवना, कौशिक ऋषीच्या दर्शनां ( स ). ’

मुक्तेश्वर.

( a ) The Dative is sometimes used in the sense of the Instrumental to express reason or purpose ( या कारणासुळे ); in this sense, the post-position स्तव is generally used; as,—‘ हरीनें अशी दांडगाई केली, त्यास(यास्तव)त्याला शिक्षा होईल; ’ ‘ पाऊस न पडल्यास (पडल्यानें) दुष्काळ पडेल; ’

‘ झाला क्षीण बहु क्षधेस्तव ( क्षधेमुळे ) जरी की व्यापिला वार्धके. ’

वामन.

‘ धाता करीच करिता, मृदु ते न होती,  
या कारणास्तव मनोमय मूस ओती. ’

रघुनाथपंडित.

‘ उपजला तरि तोच मला गमे,  
कुल समुन्नति ज्यास्तव घे, रमे. ’

वामन.

This is also the Dative of Purpose.

506. Dative expresses possession, mastery or ownership; as,—‘ विष्णूस पचास रुपये पगार आहे; ’ ‘ त्याला चार मुलें आहेत; ’ ‘ माझ्या मामाला हजार रुपयांचें उत्पन्न आहे; ’ &c. This is the Dative of Possession.

507. Verbs meaning *to lose* govern the Dative of the thing in which one suffers the loss; as,—‘ सावकार राहा हजारांस बुडाला; ’ ‘ तूं व्यर्थ जिवास मुकशील; ’ &c.

508. The adjectives योग्य, उत्तम, गोड, वाईट, कठीण, शोभेसें, उचित, &c. govern the Dative; as,—‘ हें फळ खाण्यास गोड आहे; ’ ‘ हें धान्य पोदाला वाईट; ’ ‘ हें म्हणजे शोभेसें नाहीं; ’ ‘ हा तुमच्या मुलीला योग्य वर आहे; ’ ‘ पाहाण्यास वाईट; ’ ‘ समजण्यास कठीण; ’ &c.

( a ) These adjectives govern the Dative of the action with which they are joined; and the Agent of the verbal noun in the Dative case denoting the action is also put in the Dative case. This Dative has the sense of the

Instrumental. Such as,—‘हैं फळ तापक-न्याला (तापक-न्याने) खाण्यास योग्य आहे.’

‘ध्रुव ध्रुव खरा, स्तवा उचित होय विश्वास तो.’ मोरोपंत.

This is the Dative of Agency.

509. Words of salutation or blessing govern the Dative of the person to whom the salutation &c. is offered; such as,—‘तुम्हांस नमस्कार;’ ‘लहानथोरांस रामराम;’ ‘विठोजी-स इंडवत, जोहार;’ ‘मुलांना आशीर्वाद;’ &c.

510. Verbs expressive of the feelings of senses, such as,—‘रुचणें, वाटणें, भासणें, दिसणें, आवडणें, समजणें, येणें, शोभणें, साजणें, साधणें, खपणें, लागणें, &c. govern the Dative of the person or thing that feels; examples :—‘मला हें रुचत नाही;’ ‘विष्णूला भक्ती आवडते;’ ‘देवाला सर्व दिसतें;’ ‘तुम्हांस असें करणें शोभतें काय?’ ‘मला हें कसें साधेल?’ ‘पुनः असें झालेलें मला खपणार नाही;’ ‘हे शब्द त्यास फार लागले;’ &c.

NOTE. Had the verbs in the above sentences been transitive, the words in the Dative case would have been the subjects. They, therefore, denote the agent of the action and this may be called the Dative denoting Agency.

511. (a) In the case of potentive (शक्य) verbs, the Agent is put in the Dative case; as,—‘मला काम करवतें;’ ‘त्यास जावतें;’ ‘मला बसवतें;’ &c. This is the Dative of Agency.

(b) In the कर्मणि construction of a potentive or causal verb, the word denoting the Agent is also placed in the Instrumental of the possessive adjective of that word; as,—‘माझ्यानें or मला जावतें, करवतें;’ &c.

(c) The Agent of verbal derivatives; such as,—करावयाचें, करणें, जाणें, करितां नये, जातां नये, जाऊं, &c. is placed in the Dative case; as,—‘मला हें काम करावयाचें आहे;’ ‘त्यास मुंबईस जावयाचें or जाणें आहे;’ ‘मला जातां नये;’ ‘हरीस जाऊं दे;’ &c. This is the Dative of Agency.

(a) Sometimes the Instrumental is also used in such cases; as,—‘त्यानें जाऊं नये or जातां कामा नये;’ &c.

#### THE FIFTH OR ABLATIVE CASE. पंचमी विभक्ती.

512. The chief sense of the Ablative case is अपादान. That from which separation, whether actual or conceived, takes place, is called अपादान, and is put in the Ablative case; such as,—‘हरी मुंबईहून आला;’ ‘नाशकाहून आज पत्र येईल;’ ‘ही बातमी मला रामाकडून समजली;’ ‘मी कालच त्याजपासून आपले पैसे घेतले;’ &c. It has thus the sense of ‘from’ in English.

513. The person, place or thing from whom or which the action proceeds, is put in the Ablative case; as,—‘हें पुस्तक मी इंग्लंडाहून मागविलें;’ ‘झाडावरून पान पडतें;’ ‘हिमालयांतून गंगा निघते;’ ‘आकाशांतून दगड पडले;’ ‘भावाकडून पत्र आलें काय?’ &c.

514. Sometimes the action is expressed as proceeding from the doer of it, and the word denoting the doer is put in the Ablative case; as,—‘माझ्याकडून or मजपासून एक नोट हरवली;’ ‘त्याच्यापासून पुस्तक गहाळ झालें.’ This is the Ablative showing Agency.

515. In the expressions having the sense of comparison, and with the adjectives मऊ, कठीण, उंच, डेंगणा, अन्व, वेगळा, निराळा, भिन्न, दुसरा, &c. used to express comparison, the Ablative is used of that with reference to which

the comparison is made ; as—‘ त्याहून तो थोर आहे; ’ ‘ दग-  
डाहून वीट मऊ; ’ ‘ गंगेहून सिंधू नदी फार मोठी आहे; ’

‘ किंवा कोणी दुसरा मजहून बहुरीन हास आढळला;  
तच्छुभदैवसमीरें त्यावरि करुणाघनप्रभू वळला. ’

मोरोपंत.

NOTE. In making comparison there ought to be two separate things or two groups of things when we use the Ablative case ; when we compare one thing out of a class with the remaining things of the same class, that is, an individual with the other members of a class taken together, the Locative case must be used ; such as,—‘ तो आपल्या वर्गातील सर्व मुलांत उंच आहे ’ is correct; but to say that ‘ तो आपल्या वर्गातील सर्व मुलांहून उंच आहे ’ is incorrect ; because, सर्व मुलें comprise तो also, and so there are not two distinct groups in the second sentence. It should be ‘ तो आपल्या वर्गातील सर्व मुलांत उंच आहे. ’

516 To denote the duration of time or the distance between two places, the point of time or place from which we measure is placed in the Ablative case ; such as,—‘ काशीहून मुंबई चारशें कोस आहे; ’ ‘ कालपासून मला चैन पडत नाही; ’ &c.

#### THE SIXTH OR GENITIVE CASE. षष्ठी विभक्ती.

517. As has been already observed ( see Section 206 f ), there are no forms for the Genitive case in Marathi; and the adjective in चा is used as the substitute of this case. The different uses of the adjective in चा explained in the Chapter on Adjective below are the significations of the Genitive case.

THE SEVENTH OR LOCATIVE CASE. सप्तमी विभक्ती.

518. The place *in, on or at* which an action is represented as taking place is called अधिकरण, and the word denoting it is put in the Locative case; as,—‘ तो नेहमी घरी असतो; ’ ‘ शहरांत श्रीमंत लोक राहातात; ’ ‘ झाडाखालीं गुरें विभांती वेतात; ’ ‘ या चरावर पोपट बसत आहेत; ’ &c.

( a ) Locative is used to denote the time when an action takes place; as,—‘ तो रात्रीं जाईल; ’ ‘ वैशाखांत लमें होतात; ’ ‘ बालवयांत विद्या शिकावी; ’ ‘ गेल्या वर्षीं पाऊस चांगला पडला; ’ &c. This is the Locative of Time ( कालार्थी सप्तमी ).

519. When adjectives like उंच, मोठा, पुष्कळ, &c. are used to distinguish the pre-eminence of one individual from the whole class, the things with respect to which such distinction is shown are put in the Locative. This sense is generally expressed in English by the superlative degree and by the prepositions ‘ of ’ and ‘ among; ’ as,—‘ विष्णू आपल्या वर्गीतल्या सर्व मुलांत उंच आहे; ’ ‘ प्राण्यांत मनुष्य श्रेष्ठ आहे; ’ ‘ पक्ष्यांत काऊ, माणसांत न्हाऊ; ’ &c.

520. ( a ) Words signifying श्रद्धा ( faith ), विश्वास ( belief ), आसक्ती ( attachment ), प्रीती ( love ), आदर ( respect ) &c. govern the Locative of the person or thing for whom or which the श्रद्धा &c. is shown; as,—‘ त्याची विष्णूच्या ठायीं or विष्णूवर मोठी भक्ती आहे; ’ ‘ त्यांत माझी श्रद्धा किंवा माझा विश्वास नाही; ’ ‘ विषयांचे ठिकाणीं आसक्ती असूं नये; ’ &c.

( b ) Adjectives like व्यग्र and तत्पर meaning ‘ engaged in, ’ and कुशल, निपुण, चतुर, धूर्त, प्रवीण, पटु, पांडित, &c. meaning ‘ skilful, ’ are used with the Locative case; such as,—‘ शास्त्रांत चतुर; ’ ‘ सुतार कामांत हुशार; ’ ‘ दुःखांत व्यग्र; ’ ‘ स्वकर्मांत तत्पर; ’ ‘ वेदांत पारंगत; ’ &c.

**521.** After a Locative termination or post-position is added to a noun, the whole form of the Locative case is considered to be a noun denoting place or time; and the terminations of the Ablative case and चा, ला, and ईल of the possessive adjective are added to it; such as,—‘ घरीहून,’ ‘ मनींचा,’ ‘ घरींचा,’ ‘ त्या दिवशींचा,’ ‘ वनींचें,’ ‘ घरांतला,’ ‘ घरामधला,’ ‘ वाटेतील,’ ‘ वाटेमधील;’ &c. [see Section 206 (g) (5)]

### General Observations.

**522.** Cases are formed by adding terminations as well as post-positions. In the foregoing explanation of different senses of respective cases, both the terminations and post-positions are equally considered.

**523.** When one and the same termination or post-position is to be applied to several nouns in the same sentence, it is applied to the suitable form of the pronoun ‘ हा,’ representing those nouns taken together, and those nouns are put in the Nominative case standing in apposition to the pronoun. But when each noun is to be particularly mentioned the termination or the post-position is applied to each of them separately for the sake of emphasis or distinction; such as,—‘ रामा, हरी, विष्णू, आणि गंगू, यांना बरोबर घेऊन या;’

‘ सुत, बंधु, जनक, जननी, गुरु, मित्र, कलत्र, यांसि पाव कसा ’

‘ म्या पुसिलें कृशाल असें कर्णासि सुयोधनासि सांगावें ? ’

‘ रामांत, कृष्णांत, प्रद्युम्नांत, महेशु तो हाणी. ’

‘ नेत्रांत, घ्राणांत, श्रवणांत, मुखांत, सर्व कटकाच्या

बहु शिरकल्या इषीका जेवी जगी शक्ति विश्वघटकाच्या. ’

मोरोपंत.



**524.** Sometimes two words come together in pairs without any joining word between them, or without a compound being formed of them; in this case the termination is applied to the last word and the first word takes the oblique form only; such as,—‘ तो हातां-पायांनीं मजबूत आहे; ’ ‘ तो त्यास हातां-बोटांवर खेळवील; ’ ‘ रामा बोलण्या-चालण्यांत मित्र आहे; ’ ‘ त्याची हाता-तोंडाशीं गांठ आली; ’ &c.

**525.** When two or more words belonging to the same case are joined with a co-ordinating indeclinable, the same terminations or post-positions of that case should be applied to all; so instead of,—‘ चापा, नृपां, आणि महोत्सवातें, आले पाहाया बलवैभवातें; ( अनंत. ) it should be ‘ चापा, नृपा, महोत्सवा आणि बलवैभवा पाहाया आले; ’ or ‘ चापातें, नृपातें, महोत्सवातें आणि बलवैभवातें पाहाया आले, ’ or ‘ चाप, नृप, महोत्सव आणि बलवैभव यातें पाहाया आले. ’ It is difficult to observe this rule in poetry, but it should be followed in prose.

**526.** Instances are found in poetry in which Sanskrit forms are used to denote cases in Marathi. Sometimes very curious forms are used; and sometimes the forms of one case are used to denote another case; as in the example—‘ तव मार्तंड दीप्ति, प्रकाशली नभातें (नभांत). ’  
सुक्तेश्वर.

**NOTE.** As such uses are now very rare, it is needless to add any more examples.

### The Oblique form. सामान्यरूप.

**527.** In Marathi poetry, especially in the writings of सुक्तेश्वर, श्रीधर and सुकाराम, and sometimes even in prose,

the सामान्यरूप of the noun is made to represent the forms of all cases ; i. e. the oblique form is put to denote any case. In such constructions, the proper form of the case is to be known from the context. The following are the examples :—

(a) Accusative :—

‘ अगा प्रणतवत्सला, म्हणाति त्या जनां पावलां,  
म्हणोनि तुमच्याच मी नमितसें सदा पावलां. ’ मोरोपंत.  
‘ हंसा धरूं जवळि जाय कृशोदरी ते. ’

रघुनाथपंडित.

‘ जे कां ज्ञानें लाधले सद्धिचारा. ’

वामन.

‘ मग ह्मणे अमात्य प्रधाना ( dative ),  
छत्र-मुद्रा-सिंहासना  
कृषी करी वोपोनि नमना  
करोनि बोले सेवकां ( dative ). ’

मुक्तेश्वर.

(b) Instrumental :—

‘ उद्धवें विनविल्यावरी, कृपा कळवळला श्रीहरी; ’  
‘ आवडी कळवळलें चित्त, घाली साष्टांग इंडवत; ’  
‘ पत्र लिहिलें रुक्मिणी जेव्हां तुज, चक्रपाणी. ’

श्रीधर.

‘ मंगल वाद्यांचिया ध्वनी, नाद गगनीं न समावे, ’

‘ तंव राजा कवळोनि बाहे वीरबाहू आणित, ’

‘ भूपाळ बाल बडवियांसंगीं, सुमनें वेचितां लक्ष्मणा भोगी, ’

‘ दैवें प्रेरिला असतां वेगीं त्याचि सुमना ( dative ) पातला. ’

‘ प्राण व्यावा संव सुखलें

ज्ञानवृष्टी कौशिका ( dative ).

मुक्तेश्वर.

‘ मना सत्यलें सत्य वाचे वदावें; ’

रामदास.

‘ स्वामीचीया सत्ते डेंगणें सकळ,

समपूर्नी देवा असें पार्या. ’

‘ होत असे भला भल्याचे संगती

जात अधोगती दुष्टसंगें. ’

तुकाराम.

‘ स्वकरें चंदन घांसी, गंगेचें पाणि कावडी भरितो. ’

‘ राजा वधाल पांडवबळ किति दिवसां असें वदे भीष्मा ( dative ) ’

मोरोपंत.

( c ) Dative :—

‘ तुझा वियोग न सहावे प्राणा । परी तापस दक्षिणेच्या कृणा ( acc. ).

नेदूं कैशी तुजविणें. ’

मुक्तेश्वर.

‘ जा, जा, उठा, मुलीला पाहूं, वाहूं वरा, घरा आणा,

प्राणाधिक तो येना तरि घालाव्या मर्दभिष्ट्या आणा. ’ मोरोपंत.

‘ सत्कर्म सिद्धी गेलें, तरी फुगेना हें म्यां केलें; ’

‘ तेवी नमी सीता, आनंदीत-चित्ता,

मग हो बोलता रामा मुनी. ’

( d ) Ablative :—

‘ कामें हरितल्या वृष्टी, धनुष्यें गळालीं मुष्टी ( पासून ). ’

‘ करितां श्रीहरिस्मरण दारुण विघ्न पळती उडोन,

‘ कोटि मुहूर्तां ( पेशां ) विशेष पूर्ण, कृष्णधितन जाणावें. ’

अधिर.

( e ) Gonitive :—

- ‘ धराधीशा धर्मपाळा, तुझिया शुद्ध यशाचळा (चें)  
 कीर्तिशृंग रविमंडळा, भेदून गेलें सतेज. ’  
 ‘ शिकारी(चीं) थापईं अपारें, तीं ही गहिवरें हाटलीं. ’

मुक्तेश्वर.

- ‘ गृहकृत्य करितां चक्रपाणी(चें), गीत गातीं सर्वदा. ’ श्रीधर.  
 ‘ ज्याचा संग चित्तीं, तुका म्हणे तों त्या याती(चा). ’ तुकाराम.  
 ‘ तुझिये माया विचित्र उपाधी (instr.), शरीरीं केली आत्मबुद्धि. ’

( f ) Locative :—

- ‘ शोक केला तों न माये सृष्टी, न वर्णवेची कोणातें. ’ श्रीधर.  
 ‘ जैसा इंद्र अमरावती शोभे, तैसा शोभला. ’  
 ‘ मज पाहातां सकल सृष्टी आणि वृष्टी (dative) न दिसे; ’  
 ‘ यासीं देवावा स्मशाना, कार्य करितां सदना, योग्य नव्हे अभुच्या. ’

मुक्तेश्वर.

- ‘ मज नांदतां ये सृष्टी, कळीं उघडूं न शके वृष्टी; ’  
 ‘ आनंदाचीं देव जनकभूपाळ, अग्नी पस्तळ जळें त्याचा. ’

Post-Positions. शब्दयोगी अव्ययें.

528. Indeclinables are used instead of case terminations, when the latter do not convey the desired or appropriate meaning, or when terminations cannot be used in the case of certain nouns. For instance, the sense of कडून in घराकडून cannot be expressed by any termination. So also the termination ई of the Locative case cannot be added to all nouns, and therefore, the locative of those nouns is formed by adding the Post-Positions आंत, मध्ये, &c.

529. Some of the Post-Positions were originally the forms of cases; such as, पुढून, वरून, खालून, आतून, मागून, are the forms of the Ablative; प्रमाणें and मुळें are the forms of the instrumental of प्रमाण and मूळ; and मध्ये, मधीं, मधे, विषयीं, पार्शीं, ऐवजीं are the forms of the Locative.

530. We now give below the Post-Positions used to indicate different cases with their various significations :—

( 1 ) The Accusative—( a ) The post-positions प्रत, प्रती, लागीं, लागून ( लागोन, लागोनी, लागूनी ) show the object; as,—‘ हरीप्रत, हरीलागीं बोलाव; ’ &c.

( b ) All these and जवळ denote the indirect object; as,—‘ त्यालागीं दिलें; ’ ‘ मी तुझा अपराध पंतोजीजवळ सांगिन; ’ &c.

( 2 ) The Instrumental —( a )—करवीं, कडून, करून, द्वारे, हातीं, and हातून show the agent ; as,—‘ हरीकडून मला ते पैसे पांचले; ’ ‘ तेणेंकरून, ’ ‘ त्यांकडून, ’ ‘ तद्द्वारे, ’ ‘ त्या हातीं, ’ ‘ चाकरा-हातीं, ’ ‘ चाकरा-हातून, ’ ‘ मज करवीं न तुम्ही बुध कुलम-यांसाठीपात करावो हो. ’ ( मोरोपंत.)

( b ) निमित्त, निमित्तें, मुळें, योगें and वरून indicate the cause of the action ; as,—‘ रामा-निमित्त or रामानिमित्तें असें घडलें; ’ ‘ तापामुळें मी अशक्त झालों; ’ ‘ रामास बक्षिस मिळाल्यावरून कृष्णास वाईट वाटलें; ’ ‘ तुमच्या सांगण्यावरून मी तेथें गेलों; ’

‘ विद्यायोगें गौरव येथें तैसाच होतसे नाहीं, ’

( c ) बरोबर, सह, सहवर्तमान, सहित, सर्वे, संगें, संगतीं and सुद्धां mark companionship; as,—‘ गाड्याबरोबर नळ्याची यात्रा; ’ ‘ तुजसह or सहवर्तमान; ’ ‘ चांगल्या सर्वे संगती धरीं; ’ ‘ तुज संगती मी येईन । मज सोडून जाऊ नको. ’ ( श्रीधर ).

( d ) बरोबर, सह and सहवर्तमान denote companionship only ; while सहित, संगतीं, संगें, सर्वे, include the person or

thing denoted by the word to which they are added.

देखील, and देखीत mean ' besides. '

(e) To show the Instrumental of comparison परी ( परीस ), सदृश, सारखें, पाडें, प्रमाणें and अनुसार are used ; as,—

‘ पुष्पांपरी हों-परिचीच साखी, हे वृत्ति संभावित जे तयांची. ’

वामन.

‘ देवापरिस मोठा नाही जगां कोणी, ऐसें सत्य मानी सर्वकाळ. ’

‘ सुख पाहतां तिळा पाडें, दुःख पर्वता येवडें. ’

‘ कर्मानुसार गति होय समस्त लोकां. ’

वामन.

‘ हरीप्रमाणें or हरीसारखें मुला हें काम करतां येईल काय ? ’ &c.

(f) सारखा-सारखी-सारखें is originally an adjective ; but सारखें ( the neuter form ) is used like a Post-position. पाडें is similarly the neuter adjective.

(g) To express the sense of omitting, leaving out, or excepting, खेरीज, खेरीजकरून, वगळून, बगर, विना, विणें, वीण, वाचून, शिवाय are used.

(h) करून, द्वारे, विना, and many other Post-positions often take the case-form instead of the oblique form before them ; as,—

‘ सांडवणें-वीण धान्य, धान्यावीण सांडवण,

++++ कामा नये वायां जाय. ’

रामदास.

‘ बड्ढ होऊन प्रिया मी आले तव अभिवा विना-कलहें. ’ मोरोपंत.

‘ तेणेंकरून, जेणेंकरून, ’ &c. are also the similar forms

of pronouns.

( 3 ) The Dative चतुर्थी;—(a) The Post-positions of the Accusative case; such as,—जवळ, पत, माति, लागीं, लागो-

नी, are used in the sense of the Dative case, to indicate the indirect object; as,—‘निनाप्रत पत्र लिहिलें;’ ‘बापांनै सुलाचा अपराध पंतोजी-जवळ सांगितला.’ लागीं, लागोनी, &c. are more extensively used in poetry; as,—‘फळ पत्नी-लागीं दिलें;’ ‘सुखालागिं आरण्य सेवीत जावें.’ रामदास.

(b) In the sense of संप्रदान, the Post-positions कारणें, करितां, सार्ती, निमित्त, निमित्तें, स्तव and कारणास्तव are employed; as,—‘हरीनिमित्त or निमित्तें मला एवढा त्रास पडला;’ ‘यासार्ती or स्तव असें करूं नये.’

‘धाता करींच करिता, मृदु ते न होती.

या-कारणास्तव मनोमय मूस ओती.’

रघुनाथपंडित.

(c) बद्दल and बदला mean ‘for’ or ‘in the place of’ anybody; as,—‘स्याबद्दल or बदला हें दे;’ ‘शिष्याबद्दल गुरूस शिक्षा पाहिजे;’ &c.

(d) प्रत, लागीं, लागोनी are also employed to express the Dative of place; as,—‘तो गांवा-प्रत or -लागीं गेला.’

(4) The Ablative पंचमी;—(a) The Motion from, is expressed by आंतून, जवळून, पासून, पुढून, मधून, मोहरून, वरून and समोरून; as,—चरांतून, झाडावरून, समोरून, मुझ्यापासून, त्याजवळून; त्यापुढून; &c.

(b) The selection or choice from many things or the distinction of one thing from another is expressed by आंतून, मधून and पैकीं; as,—‘या सर्व आंब्यांतून तुला हवा तो घे;’ ‘या पुस्तकांमधून पांच पुस्तकें आण;’ ‘तुझ्या मुलांपैकीं धोरला मला चांगला वाटतो;’ &c.

(c) The agency in the ablative case is indicated by कडून, हातून, जवळून, पासून, (see Sec. 514). Such as,—‘मजकडून or माझ्या हातून हें काम होणार नाही;’ ‘हरीपासून आज एक नोट हरवली;’ &c.

(d) वरून shows place in the sense of motion from, across, over or by the side of ; as,—‘ तो माडीवरून खाली आला; ’ ‘ कुंपणावरून उडी मारली; ’ ‘ हत्तीवरून साखरा वाटल्या; ’ ‘ तुझ्या घरावरून गेलों तर मी तुझ्याकडे येईन; ’ ‘ तो उंटावरून शेळ्या वळवीत आहे; ’ &c.

(e) पासून is also used in the same sense ; as,—

‘ तिहीं निषधापासाव म्हणीजेलें, ’ &c.

(f) पेक्षां and परीस express the sense of comparison ; as,—‘ रामापेक्षां हरी दुषार आहे; ’ that is, if a comparison be made, हरी will be found cleverer than रामा. Additional examples :—

‘ परि भूप पुत्रमोहें केला पहिल्या-परीस ही अंध. ’

मोरोपंत.

‘ दृष्ट्यु-परीसहि निर्धनता अतिदारुण, तेज जनांत हरी. ’

परशुरामपंत.

(g) पर्यंत is used to mean motion towards or upto ; as,—‘ तो घराहून or पासून डोंगरापर्यंत धांवत गेला. ’

(h) As in the case of space, so in the case of time, पर्यंत means ‘ till or until ; ’ as,—परवांपासून आजपर्यंत; ’ ‘ पहिल्या तारखेपासून महिना-अखेरपर्यंत; ’ &c.

(5) The Genitive or Possessive case षष्ठी विभक्ती;—This case denotes ownership or possession and relation, which is expressed by बद्दल, बाबत, बाबद्द, बाबतींत, विषयीं, विसीं and संबंधीं; as,—‘ घराबद्दल; ’ ‘ त्या कामाबाबद्द; ’ ‘ तुझ्या बाबतींत; ’ ‘ अभ्यासाविषयीं or विसीं; ’ ‘ तुझ्यासंबंधीं; ’ &c. पैकीं is also used in the same sense ; as,—‘ त्यापैकीं काहीं सांगा. ’



(6) The Locative case सप्तमी विभक्तिः—(a) To express the sense of this case, viz., the अधिकरण of time and place, a number of Post-positions are used. They are as follows:—अलीकडे, आलीकडे, अंतीं, आंत, अभ्यंतरीं, उपरि, कडे, खालतीं, खालीं, जवळ, तयीं, पलीकडे, पार, पारें, पुढें, पुढ्यांत, पैल, बरोबर, बाहेर, भर, भीतरीं, भोंतीं, भोंवतीं, भोंतालीं, माजी, माझारी, मागुती, मार्गे, मागोमाग, लगत, लगत्यास, लागून, लागोलाग, वर, वरता, वरतीं, वरी, विरुद्ध, सन्निध, समक्ष, समोर, सरशीं, सरसा, सरसी, सरसून, &c.

(b) All these Post-positions express either time or place, which is plain enough from their meanings. But there are several among them which express both time and space ; as,—अलीकडे, पुढें, मार्गे, &c.

(c) भर expresses both time and space and means all over, through or throughout, universally; as,—सर्व देशभर, दिवसभर, रात्रभर, वर्षभर.

(d) आंत is used in the sense of वर, as in ' पायांत जोडा, ' ' डोकींत पागोटें, ' ' आंगांत आंगरखा, ' ' बोटांत आंगठी, ' ' हातांत कडी ' and such other phrases.

NOTE. Instead of डोकींत पागोटें or टोपी घालणें, डोकीस पागोटें &c. is more frequent.

(e) वर and विरुद्ध are used in the same sense as in ' त्यानें कुळावर or विरुद्ध फिर्याद केली आहे. '

(f) बरोबर means ' immediately ' in the sense of the Locative; as,—' तो असें बोलला, त्याबरोबर सर्वांना भय वाटलें. '

(g) सरसी, सरशीं or सरसा is used in the same sense; as,—' मी त्यास ही हकीगत सांगितली त्यासरसा तो चालता झाला. '

NOTE. This was originally an adjective and therefore it is changed for genders :—‘ त्यासरसा तो गेला, ’ ‘ त्यासरसी ती गेली, ’ ‘ त्यासरसें ते गेले. ’

(h) अंती means ‘after’ or ‘as a consequence of some event;’ as,—‘ अनुभवांतीं सर्व कळून येईल; ’ ‘ उद्योगांतीं द्रव्य मिळतें; ’ &c.

(7) The Vocative case संबोधन;—Post-positions used in addressing are, अगा, अगे, अजी, हे and ने in the singular, अहो, and नो in the plural and अरे, रे, and हो in both the numbers. Of these, रे either precedes or follows the nouns; as,—‘ हे देवा, ’ ‘ देवहो, ’ ‘ लोकहो, ’ ‘ देवारे, ’ and the rest precede the Vocative forms ‘ रे देवा, ’ ‘ अरे देवा, ’ ‘ अगा देवा, ’ ‘ अजि or अजी दयानिधे, ’ &c.

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## CHAPTER XIX.

### THE ARRANGEMENT OF A SENTENCE.

वाक्यांतील शब्दांची व्यवस्था.

(1) The order of words. पदानुक्रम.

**531.** In Marathi, the order of words in a sentence is as follows :—first of all comes the subject or nominative, then follows the object, after which comes the adverb; and the verb comes last of all ; as,—‘ तो काम मन लावून करितो, ’ ‘ हरी पुस्तक चांगले वाचितो; ’ &c.

**532.** The order of words in Marathi sentences of different kinds is generally unchanged. For example, the following sentences though differing in sense, have the same order of words:—

Assertive (विधानार्थक)--माझे पागोटें खोलीत आहे.

Interrogative (प्रश्नार्थक)--माझे पागोटें खोलीत आहे ?

Imperative (आज्ञार्थक)--माझे पागोटें खोलीतून आण.

Exclamatory (उद्गारार्थक)--माझे पागोटें खोलीत आहे !

Conditional (संकेतार्थक)--(जर) माझे पागोटें खोलीत आहे (i.e. असल) तर &c.

Negative (निषेधार्थक or अकरणरूपी)--माझे पागोटें खोलीत नाही.

(a) It is apparent from the above that howsoever the sentences may differ in meaning, they do not differ in the order of their words. Since the introduction of punctuation, different meanings are expressed by different marks of punctuation. In conversation or discourse the

difference in meaning is expressed by the tone of the speaker and by the stress laid upon particular words.

**533.** The following rules are generally observed regarding the order of words in a sentence :—

(a) Cases of substantives generally follow their natural order in the sentence.

(b) The subject, and the agent in the instrumental or the dative case, are put in the beginning of the sentence.

(c) The object should be placed as close as possible to the verb.

(d) The direct object or one in the accusative case must be placed nearer to the verb than the indirect object or than one in the dative case.

(e) Examples :—‘ त्याने काम केले; ’ ‘ मला असें करणें आवडत नाहीं; ’ ‘ रामा चाबकानें बैलास तडाके देत आहे; ’ ‘ मी मुंबईहून काल सकाळीं आलों; ’ ‘ हरीने विष्णूस दोन पुस्तके दिली; ’ ‘ शाहने बाळाजी विश्वनाथास पेशवा केले. ’

**534.** A stress is generally laid by the speaker on indeclinables showing place and time and on nouns having a similar meaning. Hence such words immediately follow the subject; as,—‘ हरी वर or माडीवर अःपल्या मित्रांस पत्रें लिहीत बसला आहे; ’ ‘ मी दिवाणखान्यांत रामाजवळ बोलत बसलों होतो; ’ ‘ रामा काल सकाळीं मुंबईहून आला; ’ &c.

**535.** When the speaker attaches importance to a word or words over the rest, or when he wishes that the hearer should pay more attention to a particular word or words, he lays a stress upon it or them; that is, he pro-

nounces the word or words more forcibly. For instance, in the sentence 'तो घरांत बसला आहे,' if the speaker lays a stress on the word बसला, the sentence means 'तो बसला आहे' i. e., 'निजला नाही,' or 'चालत नाही,' or 'उभा नाही.' ( he is *sitting*, and not *lying down*, *walking* or *standing* ).

536. But in writing, such a stress can, of course, not be given; therefore, the more important word should be given one of the chief places in a sentence.

( a ) Such chief places in a Marathi sentence are three; viz., ( 1 ) In the beginning of the sentence, ( 2 ) just after the subject, and ( 3 ) immediately before the verb; Examples :—' पुस्तक मला पाहिजे; ' ' तूं भावाला घेऊन मग ये; ' ' रावसाहेब तुमच्या येथें विड्याला येतील; ' &c.

( b ) In observing the above rule the indeclinables, such as,—जर, तर, जेव्हां, तेव्हां, &c., which must always be in the beginning must not be taken into consideration. Sometimes, however, other words are made to precede them; as,—' रामा जर आला तर मी येईन; ' ' तो जेव्हां जाईल तेव्हां हा त्रास चुकेल; ' &c.

537. As to the order of words in a sentence, no settled rules can be given. It generally depends on the practice of writers and speakers. The different modes of laying the stress on particular words will be seen from the following illustrations :—

( a ) When a certain verb is to be particularly marked or when the excess of anything is to be shown, that verb is placed in the beginning; and sometimes is

repeated; as,—‘वे सुरी घाल उरीं;’ here excess is shown. ‘मर आतां डुष्टा!’ ‘मर औंजळ घाल भिक्षा असें करून त्यानें सग-  
ळें धान्य संपविलें;’ ‘हे हे करून त्यानें उच्छाद आणला;’ ‘आतां  
खा खा चालविली आहेस, पुढें माग भिक्षा;’ ‘पाहिली नदी घातली  
उडी;’ ‘असतील शितें तर मिळतील भुतें;’ ‘सांपडला मऊ बिछाना  
निजले ताणून!’ ‘गावें तर भावडघानेंच;’ ‘सभेंत बोलावें तर  
माधवरावांनींच;’ ‘नाचावें तर सख्युनेंच.’

(b) Farther examples are added with explanations :  
‘तूंच जर जाशील तर काम होईल;’ here तू has a stress on it.  
‘जाशील तर जा;’ here जाशील is more important. ‘मार त्याचे  
एक थोबाडींत;’ here मार is to be chiefly told. ‘पुस्तक मी  
हरीला दिलें;’ here the speaker wants to say particularly  
about the पुस्तक. ‘घरांत हरी आहे;’ here the reporter wishes  
to say who is in the house. ‘मुंबईहून रामा काल सकाळीं आ-  
ला;’ here the speaker wishes to mark the time when  
Rama came from Bombay and not from any other place.

## II. The Subject and the Agent. कर्ता व कर्तृपद.

538. (a) The subject in the sentence may be a noun, or a word used in sense of a noun; that is, an adjective, a pronoun, a noun clause, or a noun phrase; examples :—

व्यायाम शरीरास हितकारक आहे. ( a noun ).

शाहाणा कधीं आळसांत बसत नाही. ( an adjective ).

तों नित्य शाळेस जातो. ( a pronoun ).

मुलांनीं नित्य फिरावयास जावें हें चांगलें; or, चांगले } a noun  
मुलगे मन लावून अभ्यास करतात हें त्यांस भूषण आहे. } clause.

फिरावयास जावें आरोग्यास चांगलें. ( a noun phrase. )

NOTE. When the subject is a noun clause or phrase the pronoun हें or असें comes after it.

(b) The Agent is also a noun, a pronoun or an adjective; as,—‘रामानें काम केलें;’ ‘शाहाण्यानें जौन धरावें;’ ‘त्यानें त्याला पाडविलें;’ &c.

(c) The Subject is always in the nominative case; but the Agent is in the instrumental, the dative or the ablative case.

(d) The Agent in the कर्मणि and भावी constructions is in the instrumental; as,—‘चोरानें त्याचें घर फोडिलें;’ ‘त्यानें रामास मारिलें;’ &c.

(e) With the potentive ( शक्य ) verbs the Agent is in the instrumental or in the dative; as,—‘माझ्यानें or मला बोलवतें.’

(f) With potential participles, as करावें, बोलावें, and with the verbal adjectives as करावयाचें, बोलावयाचें, &c. the Agent is in the dative case; as,—‘मला बोलावें लागलें;’ ‘त्याला बोलावयाचें आहे.’

(g) The Agent is in the ablative case in the following sentences; ‘माझ्यापासून तें पुस्तक हरवलें;’ ‘त्याच्याकडून मोठी चुकी घडली;’ [ vide Sections 514, and 530 (a) (c) ].

539. When there are more than one Subjects joined by आणि (and) the verb is in the plural; as,—‘राम आणि लक्ष्मण वनास गेले;’ ‘धर्म, भीम आणि भर्जुन कुंतीचे पुत्र होते.’

(a) When there are more Subjects than one, they are followed by the demonstrative pronoun हा or by the adjective असा. If the Subjects are of the same gender, this pronoun or adjective is put in the same gender and plural number; but if they are of different genders, this pronoun or adjective is put in the neuter gender and

plural number; such as,—‘रामा, कृष्णा आणि विनू हे or असे तेथे बसलेले होते;’ ‘हरी, मनी, विट्ठू आणि गंगू हीं त्याचीं मुलें or अशीं त्याचीं मुलें—,’ &c.

( b ) When the Subjects are all of the same gender the Verb is also of the same gender; as,—‘रामा आणि त्याचा बाप हे आले;’ ‘वेणू आणि गंगा आज गांवास गेल्या.’

( c ) But when the Subjects are of different genders the Verb is in the neuter gender; as,—‘रामा आणि सीता ( हीं or अशीं ) वनास गेलीं;’ ‘हरीचा भाऊ व त्याची बायको आणि मुलें ( हीं or अशीं ) गांवास गेलीं आहेत.’

( d ) When there are more Subjects than one and they are all names of lower animals or some of them the names of human beings, the Verb agrees with the last of them; as,—‘आमची गाय आणि बैल गांवास पाठविला;’ ‘आमचा रामा गडी आणि हरवलेलें बकरें आतांच आलें;’ &c.

( e ) When the Subjects are all names of human beings, then also the above rule holds good; *i. e.* the Verb agrees with the last of them; but in such a case, the Subjects are generally more than two; as,—‘विनू, नाना आणि कृष्णी आली;’ &c.

( f ) When the Subjects are joined by अथवा, वा and किंवा the Verb is always in the singular; and when they are of different genders or numbers, the Verb agrees with the last of them; as —‘रामा किंवा गोविंदा येईल;’ ‘तेथे विष्णू किंवा सीता होती;’ &c.

( g ) Several Subjects are joined by किंवा which is often omitted; in such cases also the Verb agrees with the last Subject; as,—‘तूं, तो, ती आली तरी चालेल;’

‘भलें सत्य, शांति, दया, असे जयातें तो अष्ट;’

मुक्तेधर.



( h ) When several nouns are introduced to explain the Subject, they stand like adjectives to the Subject or they stand in opposition to it; they make no change in the Verb; as,—‘ इंग्लंडचा राजा व हानोवरचा संस्थानिक पहिला जार्ज, हा हल्लींच्या राजघराण्याचा मूलपुरुष होय; ’ ‘ फ्रेंच लोकांनी व्यक्तिमानाच्या वर्तनाची स्वतंत्रता हें एक मोठें दैवत मानिलें आहे. ’ In both these examples the Verbs agree with the principal Subjects पुरुष and दैवत respectively.

( i ) A causative verb has two Agents, one of which is the chief one as regards the causative verb. This Agent is either in the first or third case according as the construction is कर्तरि, कर्मणि or भावी. But the other Agent that expresses the doer of the principal verb takes the instrumental post-position कडून; as,—‘ हरिने गोविंदाकडून हें काम करविलें; ’ ‘ त्याला आपले मुलाकडून गीता वाचून ( वाचवून ) घ्यावी लागते; ’ &c.

### III. The Object. कर्मपद.

540. Similar to the Doer and Agent, the Object too may be a noun, an adjective, a pronoun, a noun clause or a noun phrase. Such as—‘ तो काम करितो ’ ( *noun* ); ‘ एकाद्या शहाण्यास बोलाव ’ ( *adjective* ); ‘ तो त्यास बोलावितो ’ ( *pronoun* ); ‘ मी तो लबाड आहे हें समजतो ’ ( *noun clause* ); ‘ त्याचें सुंबईस जाणें त्यानें पसंत केलें नाहीं ’ ( *noun phrase* ).

NOTE. All particular rules regarding the use of Object will be found in the chapter on प्रयोगs.

( a ) A simple sentence has often more Objects than one; as,—‘ तो पान आणि सुपारी खातो; ’ ‘ मी उद्यां ठाणें, कल्याण, सुंबई आणि अलीबाग पाहीन; ’ &c.

(b) In the कर्मणि construction, the Verb agrees with the nearest or last Object from among a number of them joined by आणि or व, or किंवा. Such as,—‘मी सुरबा आणि पोळी खाली;’ ‘त्यानें एक आंबा, दोन अंजीर किंवा पांच चार द्राक्षें खालीं असतील.’

NOTE. In such sentences हा or असा in suitable forms comes after all the Objects. If all the Objects have the same gender, the pronoun हा or the adjective असा is of the same gender and in the plural number. But when they are of different genders, it is in the neuter gender and plural number.

541. There are several verbs that govern two Objects. The chief of them are:—करणें, बनविणें, नेमणें, म्हणणें, देणें, शिकविणें, लिहिणें, सांगणें, पाठविणें, समजणें, म्हणविणें, and other verbs having the same meaning (see Sec. 487.) In a sentence with such a verb the Object to which the action is principally directed is called the Direct or Principal Object, and is put in the uninflected accusative case; and the other Object is called the Indirect or Secondary Object, as the action has an indirect relation to it. The indirect or secondary Object is generally in the inflected accusative case; such as,—‘राजा ब्राह्मणास धर्म करितो;’ ‘विष्णू हरीस पुस्तक देईल;’ ‘तो आपल्या बापास पत्र लिहिणार आहे;’ ‘विष्णू मला रुपये देतो म्हणाला;’ ‘धनी चाकरास काम सांगतो;’ ‘आजच्या सभेंत रावसाहेबांस अध्यक्ष करितील;’ ‘मी त्यास आपला मुखत्यार करीन,’ ‘शिवाजी आपणास राजा म्हणवितो;’

‘मीड सुतेची भारी, विद्या संजीविनी कचा शिकवी.’ मोरोपंत

NOTE. It is habitual to parse the indirect object in the instances quoted above as the dative case. When the construction is changed into कर्मणि, the direct Object becomes the Subject, and the indirect Object re-

mains in the dative case. The construction ( कर्मणि or भावी ) is formed according to the rules ( see Section 462 ); as,—  
 ‘ राजानें ब्राह्मणास द्रव्य दिलें; ’ ‘ विष्णुनें हरीस पुस्तक धाडिलें; ’  
 ‘ त्यानें गरिबास धर्म केला; ’ ‘ लोकांनीं त्यास सभेंत अध्यक्ष केलें; ’  
 ‘ शिवाजीनें आपणास राजा म्हणविलें; ’ &c.

( a ) In the active construction, both these Objects take the uninflected accusative case if both or either of them happen to be the name or names of lower animals or inanimate things, or sometimes even of human beings; and a कर्मणि construction is also formed; such as,—‘ ईश्वराचें नाम सकल पातक भस्म करितें; ’ ‘ इंग्लिशांनीं नामेंडीचा उघूक बुडलियम हा आपला राजा केला. ’

542. When the direct Object is a verbal noun such as—करणें, लिहिणें &c., it is often substituted by a potential adjective such as करावें, लिहावें &c. in the dative case; as,—‘ मी त्यास लिहिणें or लिहावयास शिकविलें; ’ ‘ त्यानें त्यास शिष्या देणें or द्यावयास सोडिलें नाहीं. ’

N. B. In these cases, the forms लिहावयास, द्यावयास are not in the dative case; the terminations that form the dative case are also added to form verbal nouns or gerunds. They are in the first or second case according to the meaning.

543. When the indirect Object is a verbal noun denoting action, and when the भावी construction is to be formed, the gerund in तां, तांना or ऊं is often used; such as,—‘ मी रामास सकाळीं रस्त्यानें जातांना पाहिलें; ’ ‘ हरीनें त्यास हें करूं सांगितलें. ’ In such cases the verbal derivative should be considered as a noun.

544. The indirect Object of the verbs करणें, समजणें, मारणें, म्हणणें, नेमणें, जाणणें, &c. is a noun in the accusa-

tive case ; but the verb cannot agree with it and consequently the कर्मणि construction is not possible. In such cases the possible constructions are कर्तरि and भावी; as,—  
 ‘ शिवा बाजीरावास पेशवा करील; ’ शिवांनं बाजीरावास पेशवा के-  
 लें; ’ ‘ जर्मनीच्या राजास बादशहा असें म्हणतात; ’ ‘ सरकारानें त्या-  
 स जडज नेमिलें. ’

545. When the Object is a clause, it either comes before or after the verb. When it precedes the verb the suitable forms of हा or असा, or the indeclinable म्हणून intervenes to connect it with the verb. In poetry, however, these intervening words are often omitted. Such as,—‘ मी तुझें काम करीन असें (or म्हणून) तो म्हणाला, ’ ‘ तो म्हणाला कीं मी तुझें काम करीन, ’ ‘ तो म्हणाला, मी तुझें काम करीन, ’

‘ विश्वामित्र म्हणे, मी क्षत्रिय आधार जाण तेजाचा. ’

मोरोपंत.

‘ म्हणे विश्वामित्र स्वमनि सकळांचे भवंसे  
 कळों आले, आतां मज जवळि विश्वंभर वसे. ’

वामन.

#### IV. The Subject and the Predicate.

##### उद्देश्य आणि विधेय.

546. That about which something is declared, told or said is the Subject (उद्देश्य or कर्ता); as,—‘ रामा लिहितो; ’ here लिहितो is said of रामा, therefore the word रामा is the Subject.

547. In the कर्तरि construction something is declared of the Doer and therefore the word denoting the Doer is the Subject (कर्ता or उद्देश्य). In the कर्मणि construction the statement is made about the Object and hence

the Object is the Subject (उद्देश्य). In the भावी construction, however, the action is simply stated and there is no assertion made about any thing or individual in particular; thus, in the भावी construction there is no Subject (उद्देश्य); as,— 'रामा बसतो or रामा काम करितो;' here something is said of रामा, hence that word is the Subject (उद्देश्य). But in 'रामानें काम केलें;' the verb केलें tells something of काम, hence it is the Subject (उद्देश्य) here. Similarly, nothing is particularly declared of any word in the sentence 'मी त्यास गांवाला पाडविलें;' and so it is a भावी construction, and there is no Subject (उद्देश्य) in the sentence.

**548.** The words कर्ता, Subject, Nominative and उद्देश्य are always identical; and hence it is clear that the उद्देश्य is always in the Nominative case.

**549.** The verbs कळमळणें, सांजावणें, फावणें, &c., are intransitive and also do not require the word denoting the Doer. Thus they have neither Object, nor Subject, nor Agent too. They are complete in themselves. These verbs are not to be included in the arrangement of प्रयोगस.

**550.** (a) The Subject may be a simple word; or several words, that is, it may be enlarged; as,— 'हरी जातो;' here the Subject is a single word. But if we say गोविंदरावाचा मुलगा हरी or शहाणा हरी or आमचा हरी, the Subject is enlarged.

(b) The Subject is enlarged by (1) an adjective, (2) inflected nouns and (3) explanatory words that are put in the nominative case is called the nominative in apposition, or adjectival nominative.

(c) When the Subject is enlarged, it is called **विस्तृत** or **संकीर्ण उद्देश्य** ( Enlarged Subject ), while in the unextended form, it is called **सुद्ध** or **असंकीर्ण उद्देश्य** ( Simple or naked Subject ) and the word or words added to enlarge it, is or are called the Enlargement of the Subject.

**551.** (a) What is said, told, or spoken of the Subject ( उद्देश्य ) as regards its doing or suffering, is called the Predicate ( विधेय or आख्यात ); as,—‘ हरी जातो, ’ here जातो is told of हरी, therefore जातो is the Predicate ( आख्यात or विधेय. )

(b) The Predicate ( विधेय ) is generally a verb ; but when the verb अस ( to be ) is used merely to Predicate something of the Subject ( उद्देश्य ), and does not mean ‘ to exist, ’ it takes with it nouns, pronouns, adjectives &c. which form the Predicate along with the form of अस ; such as,—‘ हरी गोविंदरावाच्या मुलगा आहे ’ ( noun ); ‘ काल मी जो गृहस्थ पाहिला तो तोच आहे ’ ( pronoun ); ‘ कृष्णा डुधार आहे ’ ( adjective ).

(c) When the verb is transitive, it takes an object to complete the meaning of the predicate, which is then called the ( विधेयपूरक ) Completion or Complement of the Predicate. Such as,—‘ हरी पुस्तक वाचितो ; ’ here, the meaning of the Predicate is not complete, and, therefore it takes the Object पुस्तक to complete it ; and hence पुस्तक is the ( विधेयपूरक ) Completion or Complement of the Predicate.

**NOTE.** What is called कर्म or कर्मपद ( Object ) is always the विधेयपूरक or complement. Therefore instead of विधेयपूरक it may as well be said कर्म or कर्मपद. The English word ‘ Object ’ may also be substituted for the word Completion.

552. The Object may be enlarged like the Subject by means of adjectives, pronouns and inflected words or nouns or pronouns dependant on it. These words are consequently called the Extension or Enlargement of the Object ( कर्मपद-विस्तार ). And according as the Object is or is not enlarged, it is styled, ( like the subject ) as Extended or Enlarged Object ( संकीर्ण or विस्तृत कर्मपद ). or Simple or Naked Object ( असंकीर्ण कर्मपद ).

553. Several verbs have Indirect Objects in the dative case or of the संप्रदान signification. These are Indirect Complements ( अप्रत्यक्षविधेयपूरकें ); or they may be taken as ' Extension of the Predicate ' ( विधेयविस्तार ).

554. The Object may be a noun, a pronoun, an adjective, a noun clause, or a noun phrase ; such as,—‘ तो आझ्यास द्रव्य देतो ’ ( *a noun* ); ‘ धन्याने त्याला गांवास धाडिलें ’ ( *a pronoun* ); ‘ कोणा साहाय्यास पाठीव ’ ( *an adjective* ); ‘ तो म्हणतो, मला माहीत नाही ’ ( *a noun clause* ); ‘ कोणीं खोटें बोललेलें परमेश्वरास आवडत नाही ’ ( *a noun phrase* ).

555. (a) To enlarge or extend the meaning of the Predicate adverbs, indeclinables, adverbial clauses, or adverbial phrases are used. These are called ‘ विधेय-विस्तार ’ that is, the Enlargement or Extension of the Predicate, as they increase or enlarge the meaning of the Predicate; such as,—‘ तो पुस्तक चांगलें वाचितो ’ ( *an adverb* ); ‘ तूं तेथें होतास तेव्हां तो आला ’ ( *an adverbial clause* ); ‘ तूं घरीं असून मला भेटला नाहीस ’ ( *an adverbial phrase* ).

( b ) Like indeclinables, an extension of the predicate expresses time, place, manner, condition, surprise,

result, cause or reason, effect, &c., and may be classified as **Extension** showing time, place, manner, &c.

( c ) The inflected forms of nouns in sentences often modify the meaning of the Predicate. Thus, though they are nouns, they act like indeclinables if we view them with regard to the sense of the whole sentence. Hence, all the inflected forms of nouns excepting those of the nominative and accusative cases become the **Extension** of the Predicate when they do not form adjuncts of nouns.

( d ) The Agent (कर्तृपद) in a कर्मीणि and भावी constructions, which is either in the instrumental or dative case, shows the instrument. cause or source of the action, and hence, may be called the **Extension** of the Predicate. It may as well be mentioned as the **Agent** along with the Subject.

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## CHAPTER XX.

### SYNTAX OF PRONOUNS AND ADJECTIVES.

#### I.—Pronouns. सर्वनामै.

**556.** The plurals of the first and second personal Pronouns express a meaning different from the plurals of nouns. Thus, आह्मी = मी + दुसरे (I and others); तुम्ही = तू + दुसरे (you and others). Yet the plurals of the third personal Pronouns express a meaning similar to that of the plurals of nouns. Thus, ते means more than one things or individuals of the same sort.

**557.** When the subject of a verb consists of the first and second, the first and third, or the first, second, and third personal Pronouns taken collectively, the verb is put in the first person plural; such as,—मी आणि तू (=आह्मी) काल आलों; मी आणि हरी (=आह्मी) काल गेलों होतों; 'मी, तू आणि हा, (=आम्ही) उद्यां जाऊं; Similarly, when the subject consists of the second and third personal Pronouns the verb is put in the second person plural; such as,—'तू आणि तो (=तुम्ही) आलात; ' &c.

**558.** Sometimes the plural form of a pronoun is used to express a single individual which is then called the plural of respect (vide Sec. 203.) (1) When the speaker is a person of high authority he speaks of himself as आह्मी (we); (2) Sovereigns, heads of Governments,

editors of newspapers and magazines and authors of books speak of themselves in the plural number, as आम्ही (we).

(3) In addressing great and high personages the second and third person plurals are used; (as,—तुम्ही, ते, त्या &c. ).

559. Instead of आम्ही the form आपण is used. Similarly आपण is used in the second person in addressing a respectable person. आपण is used in the masculine as well as in the feminine gender.

(a) In some parts of the country आपण is understood to be the third person; such as,—‘आपण येतील;’ ‘आपण पत्राचें उत्तर धाडतील;’ &c. This is observed in the Marathi spoken at Indore and at other places in the northern parts of India.

(b) Sometimes the speaker uses आपण in the neuter gender in expressing a general truth, or by way of familiarity; such as,—‘आपण तेथें गेलें तर फारसें बोलूं नये म्हणजे झालें.’

560. In letters, epistles and in conversation the second person singular, that is तूं, is never used. It is used in reference to persons inferior or subordinate to the speaker, or between persons of great intimacy, and only in a very familiar or private talk. It is thought polite to use generally the plural form (तुम्ही).

(a) Persons having great familiarity or affection between them address each other in the second person singular (as,—तूं) except in letters, and when they are in company.

(b) In ironical or angry speeches even a subordinate person is addressed as तुम्ही or आपण; such as,—‘आपण फार सहाजे आहांत, आतां तोंड आटवा;’ ‘पुनः आपली स्वारी येथें आली तर मारच खाईल;’ ‘तुम्ही आतां चला येथून;’ &c.

561. When PRONOUNS precede the nouns they stand for, and if the nouns that follow are inflected, the Pronouns take their oblique form; that is, they are used as adjectives in such places.

(a) When the personal Pronouns and the pronoun तो are used as adjectives, they are inflected like the nouns they qualify. They form their base, or they even take the case form.

(b) The pronouns मी and तूं always take the case form; as,—‘म्यां अज्ञ जनानें तुझें स्वरूप कसें ओळखावें?’ ‘म्यां शिष्यानें गुरुची सेवा करावी;’ ‘त्वां विद्यार्थ्यानें इतकें बोलूं नये;’ ‘तुझीं कुणव्यानीं अलीकडे ताळ सोडला;’ &c.

(c) Properly speaking, pronouns in the above examples are the principal words, and the nouns are used as adjectives. When Pronouns are used as adjectives, the base forms मज and तुज are generally used when the noun is in the accusative or dative case; as,—‘मज ब्राह्मणाला or मला ब्राह्मणाला,’ ‘तुज विद्यार्थ्यास or तुला विद्यार्थ्याला,’ &c.

(d) When we want to give some particular force to pronouns thus used with nouns, they always take their case; otherwise, the base form only is used; such as,—‘त्या ब्राह्मणानें वेद पढावा,’ means, ‘that Brahman should learn the Veda;’ but ‘त्यानें ब्राह्मणानें वेद पढावा,’ means, ‘He being a Brahman, should learn the Veda.’ ‘त्या कुण्याला

भाकरी चाला, ' means, ' Put bread to that dog; ' but ' खाला कुखाला काय, तो हवें तें खाइल, ' means, ' He being a dog would eat anything. '

(c) In the case of inanimate things the base form only of the Pronoun is used; as,—' त्या घराला, ' ' त्या झाडावर, ' ' त्या डोंगराइन, ' &c.

**562.** The relative Pronouns जो, जी and जें must have their corresponding demonstrative Pronouns after them; and the subordinate sentences that contain these relatives must come first in a complex sentence; as,— ' जो मनुष्य लोकांशीं तोऱ्यानें वागतो, त्याचा सर्व द्वेष करितात.

**563.** When the demonstrative or relative Pronouns stand for the first or second personal Pronouns, the verb is put in the first or second person respectively; as,— ' मी जो आजच येथें आलों, तो सोबतीशिवाय कसा बाहेर जाऊं ? ' ' जो तूं अजून अक्षर लिहावयास सुद्धां शिकला नाहीस तो पत्र कसें लिहिशील ? '

**564.** The relative or demonstrative Pronoun agrees with the noun it stands for in gender and number; but it takes the case according to the requirement of the sentence; such as,— ' जो माणूस त्यां आज पाहिला त्यास बोलाव. '

**565.** When a Pronoun stands for several nouns of different genders, it takes the gender and case of the noun nearest to it; as,— ' विद्यार्थ्यांस अतिशय जरूरीचीं अशीं हीं पुस्तके, कागद, शीत वगैरे आणा. '

**566.** The relative Pronoun is often omitted in a sentence; and when the noun for which it stands is to be specialised, the relative as well as the demonstrative

pronoun is repeated; as,—‘माझेजवळ (जी) पुस्तकें असतील तीं मी तुला पाहून देईन;’ ‘घरांत जो जो पदार्थ होई तो तो आधीं मेनेकडे येत असे;’ &c.

537. The demonstrative **हा** and the adjective **असा** come after all the subjects or objects of a verb, when there are several of them, or when the subject or object consists of a clause; as,—‘रामा, हरी आणि कृष्णा हे or असे आले;’ ‘मी छंदी, जोडा, दोपी, वस्त्र हीं or अशीं घेऊन बाहेर पडलों;’ ‘मुलांनीं खेळांचें हें चांगलें नाहीं;’ ‘तो गेला हें or असें ऐकून माझी काळजी गेली;’ &c.

(a) **हा** comes after a noun that is defined or described; as,—‘राम हा अयोध्येचा राजा होता;’ ‘लंडन हें इंग्लंडचे राजधानीचें शहर आहे;’ &c.

(b) Such definitions or descriptions are also given with the relative **जो** along with its co-relative **तो**; and then the definition becomes a little more forcible; as,—‘जो मुलगा मी काल तुला सांगितला तो हाच;’ ‘भाकरी म्हणून जो पिटाचा पदार्थ करितात तो खाण्यास फार चांगला असतो;’ &c.

568. An error is often committed in selecting the gender for the relative Pronoun that comes after a definition or description, when the noun defined or described and the noun standing in the definition or description are of different genders. The rule in such cases should be, that the gender of the noun that precedes the relative should be the gender of it; because, the speaker puts the pronoun for the noun that goes before, and has no idea of the gender of the noun that is to come. For instance, instead of saying ‘सृष्टीवर पहिला ग्रंथ प्रगट झाला ती ऋग्वेद संहिता होय,’ and ‘मी काल जो प्राणी पाहिला तें मांजर होतें,’ we

must say 'पृथ्वीवर पहिला ग्रंथ प्रगट झाला तो (ग्रंथ) ऋग्वेद संहिता होय,' and 'मीं काल जो प्राणी पाहिला तो (प्राणी) मांजर होता;' for, the speaker has the words ग्रंथ and प्राणी in his mind when he used the pronoun, and not the words संहिता and मांजर.

539. हा and तो point out individuals or things near or distant. कोण is applied chiefly to individuals, and to the names of animals of the higher class. काय shows inanimate objects or small animals, or individuals held in contempt; or, it is used to express wonder; such as,—‘तो कोण मनुष्य?’ ‘तें काय पडलें आहे?’ ‘तें कोण जनावर आहे?’ ‘काय (किती, कवढा), मूर्ख मनुष्य आहेसरे तू?’

‘कोण ज्ञाता राज्यस्वीकार करील आधि ज्यामाजी?’

‘ऐसा कोण प्राणी, ज्यातें न करील वश हरी नखरें?’

‘हा काय रत्नभोक्ता, मारू अनुताप पावुनी हाका!’

‘काय रुचिर, काय सुचिर, जाणों हे पिंड काय तेजाचे!’

मोरोपंत.

(a) कोण and काय have the same forms for all genders. When कोण shows an individual that is not known, it is used in the neuter gender; as,—‘कोण तें?’ ‘तें तिकडे कोण आहे?’ &c.

(b) The Pronoun काय is used instead of a relative Pronoun; as,—‘काय जें’ व्हिल तें घे.’ It shows indifference. It is also used to show wonder or admiration. Such as,—‘काय हें धैर्य!’ ‘त्याच्या कृतीविषयीं काय काय म्हणून सांगूं?’ The Pronoun कोण indicates, that the speaker knows nothing of the individual or thing for which it is used.

## II.—Adjectives. विशेषणें.

570. An Adjective has a close relation with the noun it qualifies; and, therefore, it immediately precedes it.

But when the verb is अस, the Adjective is put near the verb and after the noun it qualifies. It is also put near the verb and after the noun it qualifies, when it has a relation with the verb. In these cases it is called क्रिया-विशेषण or विधिविशेषण (a Predicative Adjective); such as,— ‘तो गृहस्थ चांगला आहे;’ ‘तो चांगला or चांगलें बोलतो;’ ‘या हांड्या तिरप्या बसल्या;’ ‘गवई ध्रुपद चांगलें म्हणतो;’ &c.

571. As has already been stated, Adjectives ending in आ undergo changes according to the nouns they qualify, in number and gender. And when the nouns are inflected, adjectives take the base forms with या or ए; such as,— ‘तो चांगला मुलगा आहे;’ ‘ती चांगली मुलगी आहे;’ ‘तें चांगलें मूल आहे;’ ‘तीं चांगलीं मुलें आहेत;’ ‘त्या चांगल्या मुली आहेत;’ ‘ते चांगले मुलगे आहेत;’ ‘चांगले or चांगल्या मुलांस शिक्षा करावी लागत नाही;’ &c.

(a) The Possessive Adjectives in चा, ची, चें and adjectives in ला, ली, लें form their base in two ways as above; as,— ‘रामाच्या or रामाचे घरी;’ ‘हरीचे or हरीच्या हातावर;’ ‘वरल्या or वरले बाजूस;’ &c. If the nouns they qualify are changed into possessive Adjectives, these adjectives take their base form; as,— ‘हरीच्या घराचें दार.’ This change takes place even though several Adjectives intervene between these and the nouns qualified by them; as,— ‘हरीच्या जुन्या, उंच, मोठ्या, हवाशीर घराचा मजला;’ &c.

(b) A Possessive Adjective is often followed by another of its kind when the former is either the adjective of the noun from which the latter is formed, or of the noun which the latter qualifies. In such sentences the meaning is changed according to the construction; as,— ‘घराच्या पुढचे खांबे’ means ‘the pillars that support some-

thing which is detached from the house, or is situated in front of it;’ while ‘घराचे पुढचे खांब’ means ‘the pillars that support the front part of the house.’ In the latter instance both the Adjectives qualify खांब. Similarly, ‘देवाचीं कोंबडीचीं पिलें’ means ‘the young ones that belong to the god’; but ‘देवाच्या कोंबडीचीं पिलें’ means the ‘young ones of the hen that belongs to the god.’

572. Sometimes nouns qualified by these possessive Adjectives are omitted, or are included in them; as,—‘माझें असें आहे (means माझी रीत अशी आहे) कीं मला रोज दोन तास फिरलें पाहिजे.’ Similarly तुमचे घरचे (घरची व्यवस्था) कसें काय आहे? ‘मुंबईचे (वर्तमान) कांहीं समजलें काय?’ Here, these possessive Adjectives are used as nouns and in the neuter gender.

573. (a) When an Adjective ending in आ qualifies several nouns, it agrees with one next to it; as,—‘त्याला मोठा भाऊ व बहीण आहे;’

‘भलें सत्व, शांति, दया असे जयातें, तो श्रेष्ठ.’ मुक्तेश्वर.

(b) When several Adjectives qualify a noun, they are liable to all the changes mentioned above; and they are changed optionally when असा is used after them. As,—‘चांगल्या आणि शहाण्या मुलास;’ ‘चांगल्या आणि शहाण्या अशा मुलास;’ or ‘चांगला आणि शहाणा अशा मुलास;’ &c.

574. When a predicative Adjective qualifies several nouns, it is placed in the plural number; and it takes the gender of the nouns if it be the same in the case of all; but if the nouns are of different genders, the Adjective is put in the neuter gender. As,—‘रामा आणि गोविंदा चांगले आहेत;’ but ‘विष्णू आणि मनी चांगलीं आहेत;’ &c.



( *a* ) In cases like the above, the predicative Adjective may also take the gender and number of the noun next to it. But this is generally, when the nouns are the names of inanimate objects ; such as,—‘ त्या पक्ष्याचें डोकें आणि मान पांढरी होती. ’

NOTE. Here असा or हा is used after all the nouns.

575. An Adjective is used as an object of a transitive verb; as,—‘ आपण कोणाचें वाईट करूं नये; ’ ‘ आम्ही तें गोड करून घेऊं; ’ &c.

( *a* ) When an Adjective ending in आ thus stands as the object, it is put in the singular number and neuter gender; as,—‘ रामानें काय झालें तें खरें सांगितलें. ’

( *b* ) When an Adjective ending in आ is an indirect object and the direct object is in the अप्रत्यय द्वितीया, the Adjective is not changed for its base, but agrees with the direct object in gender and number; as,—‘ तो आपले हात शार्ङ्गें काळें करतो. ’

( *c* ) But when the direct object is in the सप्रत्यय द्वितीया, the Adjective ( *i. e.* the indirect object ) is put in the neuter gender and singular number; as,—‘ लोक त्यास चांगलें म्हणतात. ’

( *d* ) Sometimes the rule (*b*) also holds good; as,—‘ गुरूनें त्यास शाहाणा केलें; ’ ‘ लोक त्यास चांगला म्हणतात. ’ But the rule (*c*) is more common and the rule (*b*) holds good only in the case of the root कर.

( *e* ) Only a few verbs, such as,—करणें, समजणें, मानणें, &c. take an Adjective as their indirect object.

**576.** When the subject has dependent words with it in the nominative case, or when हा or असा comes after several subjects, the Adjectives agree with the word which is actually the subject of the verb; as,—‘गोविंदा. कृष्णा आणि विनू हीं रामरावाचीं चांगलीं मुलें माझ्या ओळखीचीं आहेत;’ ‘मंबई जेट शंभर वर्षांपूर्वी इतकें मोठें नव्हतें;’ ‘विष्णू, कृष्णा आणि गोदू या चांगल्या मुलांनीं बापाची मर्जी राखिली आहे;’ &c.

**577. Comparison of Adjectives.**—विशेषणांचा सारतम्यभाव.—In Marathi, Adjectives have no forms for comparison. Some Sanskrit Adjectives have come into Marathi in their inflected forms ending either in ईयस्, इष्ठ or तर, तम; as,—‘श्रेष्ठ,’ ‘वरिष्ठ,’ ‘कष्टतर,’ ‘उच्चतम,’ ‘प्रथम,’ ‘पुण्यतर,’ ‘पुण्यतम,’ &c.

(a) In Sanskrit, तर and ईयस् are the terminations to form the comparative degree and तम and इष्ठ, the superlative. Comparative shows, that out of two things, one is either superior or inferior to the other in the quality named by the Adjective. Superlative makes a comparison among more than two things, and shows, that any one object out of many is superior or inferior to the rest. The Sanskrit terminations of comparison are given here in order to explain such Sanskrit forms as are used in Marathi.

(b) In pure Marathi, the comparison is expressed by some such words, as ‘स्वपेक्षां मोठा,’ ‘सर्वांत मोठा,’ &c. as may be found suitable to the case in hand.

(c) In the sense of ‘little,’ Adjectives in Marathi take the terminations सा (असा), सर and ट. These forms, in a way, express comparison; as,—काळसर, पिवळट, पिंगट, काळासा, गोरासा, चांगलासा, &c.

**578. (a)** When excellence in the quality named by the Adjective is to be shown, the Adjective is repeated; as,—‘तेथें मुख्य मुख्य सर्व आले होते; ’ ‘काहीं चांगले चांगले आंघे मला वे; ’

‘मोठे मोठे हि मठद्वारांतुनि भेटि देति पायांची. ’

मोरोपंत.

(b) An Adjective is repeated to express (1) respective distribution; as,—‘प्रत्येकास एक एक लाडू वाडा;’ (2) increase or decrease by degrees; as,—‘थोडे थोडे इमजी वाचीन जा; ’ ‘पर्वत उंच उंच होत गेला आहे; ’ and (3) excess, excellence or eminence ; as,—‘सूर्य लाल लाल दिसतो, ’ &c.

(c) Two Adjectives showing extremities are used to express the whole range covered; as,—‘लहान-मोठीं शंभर पानें होतील; ’ ‘तो रागांनें हिरवा-पिवळा झाला; ’ &c.

**579.** When a noun qualified by an Adjective is easy to be understood, the Adjective alone is used to express the meaning of both the Adjective and the noun; as,—‘बऱ्यांची ( बऱ्या लोकांची ) संगत धरा; ’ ‘शाहाण्यास ( शाहाण्या माणसास ) मार शब्दांचा; ’ &c.

**580. The Possessive Adjective.**—संबंधी विशेषण.—The Possessive Adjective ending in the termination ‘चा’ is used to express the following senses\* :—

\* As the Genitive or Possessive case has now no forms of its own, the forms of this Adjective are used as the forms of that case to show the relation between words. Thus, the different uses of the Adjective in ‘चा’ given here are properly speaking the significations of the Genitive case.

( 1 ) Ownership or possession of anything (स्वामित्व-संबंध); as,—‘ राजाचा वाडा; ’ ‘ मोगलांचें राज्य; ’ ‘ विष्णूचें दे-  
वालय; ’ &c.

( 2 ) The relation of the agent to the action or its result; ( कर्तृकार्यसंबंध ); as,—‘ पक्ष्याचें घरटें ( पक्ष्यानें बांधलेलें घरटें ); ’ ‘ रामाचें पत्र ( रामानें लिहून धाडलेलें पत्र ). ’

( 3 ) The blood relation, or some other kind of close relation between men and men (नात्याचा संबंध); as,—‘ माझा भाऊ; ’ ‘ रामाचा चाकर; ’ ‘ कंपनीचा एजंट; ’ &c.

( 4 ) The relation of the whole to its part ( अंशांशी-संबंध ); as,—‘ गाडीचीं चाकें; ’ ‘ ज्ञानाचीं बोटें; ’ ‘ सुपारीचें खांड; ’ &c.

( 5 ) The relation of a quality with its possessor ( धर्माधर्मिसंबंध ); as,—‘ योग्यतेचा माणूस; ’ ‘ रागाचा पुतळा; ’ &c.

( 6 ) The relation of the object to the material of which it is made ( प्रकृति-विकृति-संबंध ); as,—‘ लोखंडाची कांब; ’ ‘ रेशमाचा कांड; ’ &c.

NOTE The use of this adjective in ‘ इतिहासाचें पुस्तक, ’ ‘ वैद्य हाचा ग्रंथ, ’ and in similar other sentences is of the same kind

( 7 ) The relation of the supporter to the supported (आधारधियसंबंध); as,—‘ रुपयांची पिशवी, ’ ‘ पुस्तकांचें कपाट, ’ &c.

( 8 ) The relation of the family or clan to the offspring; or the relation of the stem and its offshoot (कुलगोतसंबंध); as,—‘ तो देशपांड्यांचा मुलगा, ’ &c.

( 9 ) The relation of the thing or individual causing some sensation or feeling, to that emotion or feeling; as,—‘ पंतोजीची भीती, ’ ‘ आईची माया, ’ &c.

( 10 ) Natural quality or property of a person or thing; as,—‘अंगर्चे बळ,’ ‘मनाचा मोकळा,’ ‘बराची भित,’ ‘रंगाची सालीन,’ &c.

( 11 ) The use of a thing; as,—‘स्नानाची जागा,’ ‘ब-सावयाची खोली,’ ‘गाडीचा वोडा,’ ‘टेंकावयाची काडी,’ ‘उन्हाची छत्री,’ &c.

( 12 ) The change of state; as,—‘गरीबचा श्रीमंत,’ ‘वा प्राकृत भोकाचें संस्कृत करा,’ &c.

( 13 ) An offence or crime is expressed with a Possessive Adjective before the word दोष or आरोप (offence); as,—‘बालहत्येचा दोष,’ ‘खुनाचा आरोप,’ &c. Similarly, the period of the term of the sentence is expressed by the Possessive Adjective; as,—‘सात महिन्यांची सक्तमजुरी,’ &c.

( 14 ) The Possessive Adjective is used in showing the income proceeding from any thing; as,—‘बागेचें उत्पन्न पांचशें रुपये आहे,’ ‘या शेताचा खंड पन्नास रुपये येतो,’ ‘या सिता-फळांचे चार आणे येतील,’ &c.

( 15 ) Instead of a simple Adjective, the Possessive, Adjective formed from the name of the quality is used to denote the quality that exists in a person or thing; as,—‘सच्चोटीचा माणूस,’ ‘शूरत्वाचें काम,’ ‘परोपकाराचें कृत्य,’ ‘सौ स्वभावाचा शांत व जातीचा शंख आहे,’ &c.

( 16 ) Before verbal adjectives formed from transitive verbs, the object is put in the form of this adjective; this is कर्मणि षष्ठी or objective Genitive; such as,—‘भवमहाहिचा मोहरा,’ ‘तडीचा पोहणारा,’ ‘दूरचा पाहणार,’ &c.

( 17 ) The rate of sale is expressed by using the possessive Adjective; as,—‘हे गडूं मीं बारा रुपयांचे (बारांचे or बारा रुपये पल्ल्याचे म्हणजे त्या दराचे ) घेतले,’ ‘सोनें सध्या महाग आहे, तें तुझांस तिसांचें पडेल,’ &c.

( 18 ) Sometimes a noun is repeated and the first noun is put in the Possessive form qualifying the second; the sense in this instance is of a collection, determination or variety; as,—‘ दुष्काळानें गांवचे गांव ओस पडले; ’ ‘ घरचे घरीं काय उद्योग होईल तेवढा मी करणार; ’ ‘ पैशाचा पैसा गेला, व बायकोपरी बायको गेली; ’ ‘ कोणाचें कोण आणि कशाचें काय; ’ ‘ हजारांचे हजार पाहिजे तें म्हणतील; ’ ‘ तुमचे ब्रम्ही आमचे आम्ही; ’ ‘ ज्याचा तो; ’ &c.

NOTE. In such cases, when the noun ends in अ, the possessive adjective is formed by applying the termination without the change of base, as is seen in the first two examples added above.

( 19 ) The regularity in time is expressed by such a repetition ; such as,—‘ तारखेच्या तारखेस; ’ ‘ रोजचे रोज; ’ ‘ मंगळवारच्या मंगळवारी; ’ that is, प्रत्येक मंगळवारी नियमितपणानें, मंगळवार न चुकवितां ( regularly on every Tuesday ).

( 20 ) In some places, the Possessive Adjective is used to show instrumentality or causation, the word that follows showing the effect or result ; as,—‘ मनाचा मोकळा; ’ ‘ वजनाचा जड; ’ ‘ बुद्धीचा मंद; ’ ‘ अन्नाचा मारलेला खालीं पाहातो, पण तरवारीचा मारलेला वर पाहातो; ’ &c.

( 21 ) The Possessive Adjective is used in the sense of अधिकरण when *time* or *place* is to be expressed. In such cases, the Locative or the Dative case is often used. Such as,—‘ मी घरचा ( or घरीं, घरास ) एकटा आहे; ’ ‘ हा मनुष्य होन दिवसांचा उपाशी आहे; ’ ‘ तो ज्यांचा माझे घरींच राहिल; ’ &c.

( 22 ) The Possessive Adjective is often used to show अपादान ( separation, the sense of the ablative ); as,—‘ असें करशील तर पंतोजीच्या हातचा चांगला मार मिळेल, ’ &c.

**581.** It is stated before, that nouns followed by certain adjectives and indeclinables are inflected, and take their oblique forms. The Possessive Adjectives similarly take their base form before several Adjectives and indeclinables. These Adjectives and indeclinables generally show place; as.—‘माझ्या येथें आज कीर्तन आहे;’ ‘हरीच्या तेथें मी आज विष्णूक पाहिलें;’ &c. Here, the words येथें and तेथें mean something like घरी ( in or at the house ). Similarly, in ‘तुझें पुस्तक मीं हरीच्या स्वाधीन केलें,’ the word स्वाधीन has caused the change of base in the preceding possessive Adjective. The sentence means ‘हरी जो स्वतः त्याच्या आधीन असें तें पुस्तक केलें;’ i. e. ‘I entrusted the book to the Self of Hari.’ ‘तो शत्रूच्या हस्तगत झाला’ has the change of base in शत्रूच्या as the word हस्त in हस्तगत is qualified by शत्रूचा; and, हस्त is properly speaking in its inflected form through its compound with गत; because, हस्तगत is equal to हातांत गत, गेलेले.

( a ) When a noun qualified by a Possessive Adjective is to be again used in the sentence with another Possessive Adjective with a similar sense, the Possessive Adjective only is used, and the noun omitted; as,—‘गोविंदाच्या तोंडवळा रामाच्याहून निराळा आहे;’ ‘आमचें घर तुमच्याहून मोठें आहे;’ &c.

( b ) If there are Adjectives qualifying the noun which is qualified by a Possessive Adjective, they come between that Adjective and the noun. If they are placed before the Possessive Adjective, they qualify the noun from which the Possessive Adjective is formed, and the sense will be changed; as, in ‘चमत्कारिक डोळ्यांचें औषध,’ or ‘फार उत्तम डोळ्यांचें औषध,’ &c. the adjectives चमत्का-

रिक and फार उत्तम grammatically qualify डोळे; and to make them qualify औषध, the sentences must be written as 'डोळ्यांचें चमत्कारिक औषध,' 'डोळ्यांचें फार उत्तम औषध,' &c.

NOTE. When the Adjectives are such as change their form, there is no confusion since they are required to be put in their proper places. Such as,—'चांगल्या डोळ्यांचें औषध' or 'डोळ्यांचें चांगलें औषध,' &c.

582. The Possessive Adjective formed from a root often serves the purpose of a noun, and becomes the subject or object of the verb; as,—'मला आज सुंबईस जावयाचें आहे;' here जावयाचें is the subject; 'मी त्याचें ऐकत नाही;' here त्याचें is the object. जावयाचें means 'जावयाचें कारण or कर्तव्य' and त्याचें means 'त्याचें म्हणणें or काम.' These are properly speaking a kind of verbal derivatives. These are formed by the addition of the termination च, just as other derivatives are formed by adding the dative suffixes स, ला and तें to the verb; such as,—'करावयास,' 'जावयाला,' &c.

583. The termination चा when added to the words showing place and time, causes them to take their base form optionally; as,—'घराचा or घरचा.' The two forms, however, bear different meanings. When the base is formed, the object indicated by the noun qualified is a part of the object denoted by the Possessive Adjective; but when the change does not take place, the simple adjectival relation is shown; as,—'घराचा दासा' means 'a rafter attached to the house;' but 'घरचा दासा' means 'a rafter that is in the house, or that is ready in the house.'

(a) Instead of चा, the indeclinables generally take ला to form adjectives from them; as,—'वरला,' 'खालला,' 'मधला,' 'तेथला,' 'येथला,' &c.



**584.** The Possessive Adjective is used with indeclinables of time and place when the indeclinables have the sense of the particular place or point of time; as,—  
 ‘ घराचे बाहेर बसू नका; ’ ‘ रविवाराचे अगोदर; ’ ‘ शनिवाराचे नंतर; ’ &c.

( a ) The indeclinables इत्यादि, वगैरे, संबंधी, विषयी, and others of the same sort form Adjectives with the possessive termination चा, before which, the words undergo a change of base; as,—‘ बाघ, सिंह वगैरेचें or इत्यादींचें वर्णन; ’ ‘ यासंबंधीचा (or विषयीचा) विचार; ’ &c. संबंधी and विषयी being themselves post-positions, the possessive Adjectives formed from them cause the Samanyarupa of the preceding word to which they are applied.

**585. The Pronominal Adjectives**—सर्वनामात्मक विशेषणें.—

( 1 ) असा shows kind; the interrogative कसा and the demonstrative तसा also show kind.

( 2 ) कोणी-एक, काहीं, काहीं-एक, काहीं-तरी, कोणी-तरी, कोणचा, कोणता show indefiniteness.

( 3 ) कोणचा or कोणता makes a selection from among a number; as,—‘ कोणता ( or कोणचा ) आंगरखा तुला आवडतो? ’ &c.

( 4 ) काहीं means ‘some,’ ‘little,’ or a ‘certain quantity;’ as,—‘ काहीं लोक असे म्हणतात; ’ ‘ काहीं आंबे रामाला दे; ’ ‘ जधीं काहीं काहीं ( थोडे थोडे ) हरि, कवि असे शब्द शिकलों. ’

वामन.

## CHAPTER XXI.

### SYNTAX OF VERBS.

#### 1--Compound Verbs.

• **586.** In order to form a complete sentence, there ought to be a perfect or finite Verb in it. But a verbal derivative is often used instead of a perfect Verb; as in the examples:—‘ तो आज मुंबईस जाणार; ’ ‘ मी असें करणार, मग तुझे काय म्हणणें ? ’

‘ तों नंदयशोदा बोलत, मधुरेशीं नेतां कृष्णनाथ,  
ते क्षणीं आमुचा प्राणांत, होईल जाण निश्चयें. ’

श्रीधर.

In these sentences, the form of the root अस is to be used in order to complete the construction. In prose, such construction is made in order to give an emphasis to the action; thus,—‘ मी असें करणार, ’ means ‘ I shall do it certainly. ’ It is only the adjectival forms of verbs (धातुसाधित विशेषणें) that are used in this way. The indeclinable verbal forms (धातुसाधित अव्ययें) cannot be thus used, as it is impossible to join them with the form of the root अस.

• **587.** The verbal form in a sentence generally consists of one of the forms of the eight tenses and moods. But the sense of the verb or predicate is not always complete, and some word or words are often put before it

in order to express the full meaning. In such cases, the real form of the verb cannot have the desired meaning except it is taken together with the word or words that are put before it. Such verbal combinations are called the **compound or complex verbs**.

**588.** There is a particular class of verbs which are used in this way; and when they are so used, they lose their original meaning and get some special or figurative sense; such as in the expression 'झोप घेणें,' the verb घे has not got its original sense of 'to take,' but it means 'to enjoy.'

**589.** Such **compound verbs** are of four kinds; viz.,—(1) those consisting of nouns standing as objects or in any other case, and verbal forms; (2) of adjectives and verbal form; (3) of verbal nouns or adjectives and verbal forms; and (4) of verbal indeclinables and verbal forms. For examples:—

(1) युद्ध करणें, गोंधळ घालणें, मार खानें, आंगांत घेणें, हम खानें, सिध्दीस नेणें, चागा करणें, डोक्रीस घालणें, &c.

(2) बरें करणें, गोड लागणें, नीट बसणें, डार मारणें, गोड करून घेणें, &c.

(3) जाणार आहे, बोलत बसला, लिहिला होता, करिता झाला, &c.

(4) करून टाकिला, बोलून गेला, सांगून लागला, जेवून घातलें, &c.

**NOTE.** (1) Properly speaking, a transitive verb with its object forms as it were a compound expression; but every transitive verb cannot be called a Compound Verb. Such transitive verbs only as lose their original sense and get some figurative

or metaphorical (लक्षणिक) meaning when joined with nouns which stand as their objects, should be called Compound Verbs; for instance, in 'तो पुस्तक वाचितो,' the verb has got its original sense, and so it is not a Compound Verb; but in the sentence 'हरी गप्पा मारितो,' the verbal form मारितो has lost its original sense, and cannot have any meaning unless it is taken along with गप्पा, when the whole expression 'गप्पा मारणे' means 'to chatter;' therefore it is a Compound Verb. "

(2) In forming Compound Verbs, the verbal form is often joined with more than one word; as,—'आम्हीं ते गोड-करून-घेतले,' 'तो बसत-बसत-गेला,' &c.

590. The following are the verbs that combine especially with forms of nouns to form Compound Verbs:—

करणे घालणे देवणे धरणे बसणे मांडणे घेणे लावणे  
खाणे घेणे हेंणे फोडणे बाळगणे मारणे लागणे होणे  
These and such others of similar sense form Compound Verbs.

NOTE. Some call these verbs as auxiliary verbs after the arrangement of Compound Verbs in the English Grammar. But in English, such verbs alone as help to form tenses or moods are called auxiliary verbs. The helping verbs in Marathi, like the English auxiliary verbs, forego their significations as principal verbs. But it is the only characteristic in which they both agree. In all other conditions they are different. There is no necessity, therefore, of recognising auxiliary verbs in Marathi. The verbs अस and हो are used like the English auxiliary verbs; but these roots have not got any meaning of their own. They get their sense only when they are joined with some other words.

591. (a) When the helping verb is transitive, the noun that it combines with is the object; and it regulates.

the verb when the passive construction is formed; as,—  
 ' तो झोंप घेतो, ' ' चोर मार खाईल, ' *act.*; ' त्याने झोंप घेतली, '  
 ' चोराने मार खाव्हा, ' *pass.*; &c.

( b ) But sometimes the word joined to a helping verb is not in the accusative but in any other case; and the verb, with that word, forms as it were a transitive Compound Verb; and some other noun stands as the object; such as,—' त्याने आंगरखा [ आंगांत-घातला ]; ' ' तू जोडा [ पायांत-घाल ]; ' &c.

NOTE. It is not necessary that the words joined to form a compound verb should come together; in the sentence they are often put away from each other; as in,—' त्याने आंगांत आंगरखा घातला; ' ' तू पायांत जोडा घाल; ' &c.

( c ) Sometimes the helping verb, with the noun standing as its object, becomes, as it were, a compound intransitive verb, and the noun that should be its object according to the meaning of the sentence takes some other case; as in, ' आपण या गोष्टीचा [ विचार करूं ]; ' ' त्याने मला [ भय घातलें ]; ' &c.

NOTE. In such cases, the verb and the noun joined to it are generally put together in the sentence. But sometimes other words are put between them for the sake of emphasis as,—' त्याने भय मला घातलें, मला नाही घातलें, ' &c.

592. The following are the different kinds of Compound Verbs formed by the help of verbal derivatives :—

- ( 1 ) अपूर्ण-काल-दर्शक--Imperfect.
- ( 2 ) पूर्ण-काल-दर्शक--Perfect.
- ( 3 ) रीतिदर्शक--Habitual.
- ( 4 ) शक्यार्थबोधक or शक्यर्थक--Potentials.
- ( 5 ) कर्मणि--Passive.

- ( 6 ) प्रकर्षदर्शक--Intensives.
- ( 7 ) सातत्यदर्शक--Frequentatives.
- ( 8 ) इच्छादर्शक--Desideratives.
- ( 9 ) आज्ञार्थक--Imperatives.
- ( 10 ) उपक्रमदर्शक--Inceptives.
- ( 11 ) अनुमोदक--Permissive.
- ( 12 ) कर्तव्यबोधक--Obligatory.
- ( 13 ) उद्देशार्थक--Intentional.

593. These Compound Verbs are fully explained below :—

( 1 ) The Imperfect Compound verbs (अपूर्ण-कालदर्शक).—These are formed in the three tenses and the potential. To form them, the forms of आहे are put after the participle in त in the present; those of the past tense of हो in the past; those of the future of अस in the future; and those of the potential of अस in the potential; such as,—‘मी करित आहे;’ ‘तो बोलत होता;’ ‘मी लिहित असेन;’ ‘तो येत असावा;’ &c. The general sense is, that the action is continuous, imperfect or progressive with respect to the particular time. The particular senses are as follows :—

( α ) In the present tense, it means, that the action is going on; as,—‘मी त्याची वाट पहात आहे.’ It means also that the action is going on and the speaker does not know or cannot say when it will be finished; as,—‘पृथ्वी फिरत आहे;’ ‘मी हल्लीं नोकरी करित आहे.’ It further means, that the action though terminable has not stopped; as,—‘त्याला हीत येत आहे;’ ‘तो घोड्यावर बसावयास शिकत आहे.’ These forms are also written as,—‘शिकतो आहे, लिहितो आहे, बोलतो आहे,’ &c.

( b ) In the past tense, it shows, that the action was going on but was not finished; as,—‘ तो बोलत होता. ’ It also indicates, that it was meant to be done but not done; as,—‘ तो त्यास रुपये देत होता, पण मी तो लबाड आहे असें सांगितलें, ’ &c.

( c ) In the future tense, it expresses the action as going on in the future but not finished; as,—‘ हरी उद्यां पांच वाजतां वाचीत असेल; ’ ‘ मी तुझी वाट पहात असेन, ’ &c.

( d ) In the potential mood, it expresses conjecture or supposition; as,—‘ तो लिहीत असावा ’; ‘ विष्णू पत्र वाचीत असावा, ’ &c.

NOTE 1. In these sentences, the verbal participles should be parsed as predicative adjectives.

NOTE 2. The verbal derivative बसला is sometimes put between the two parts of these compound verbs; as,—‘ तो लिहीत आहे, होता or असेल ’ is expressed by ‘ तो लिहीत बसला आहे, होता or असेल. ’ Here both the verbal derivatives should be parsed as predicative adjectives.

NOTE 3. Sometimes instead of the forms of अस &c. those of बस are used; as,—‘ तो लिहीत बसतो, ’ ‘ तो बोलत बसला. ’ ‘ तो सांगत बसेल, ’ &c.

( 2 ) Perfect Compound verbs ( पूर्णकालपर्यन्त ) :— These compound verbs are formed by putting आहे, होता, असेल and असावा after a verbal derivative in ला. When they are formed from transitive verbs the construction is passive. These verbs denote the completion of the action in the respective tenses.

( a ) In the present tense, they suggest, that the action is completed, but its result is yet standing; as,—

‘तो बरा झाला आहे.’ In such instances, the form आहे of the present tense has the meaning of the past tense; as,—‘मी परत चाललों आहे इतक्यांत तो घरीं आला.’ It also means, that the action is done and the speaker is awaiting the result; as,—‘मी त्यांना पत्र लिहिलें आहे;’ that is, ‘I have written the letter [ and am awaiting the reply ]’.

( b ) In the past tense, these verbs show that a certain event happened before another; as,—‘रामानें हें पुस्तक वाचिलें होतें;’ ‘तो काल पुण्यास गेला होता.’ The latter example means, ‘He had gone to Poona yesterday and now he might be somewhere else.’ When the speaker assumes humility, he uses pluperfect tense for the present perfect; as,—‘मी तुमचेजवळ काहीं रक्कम उसनी मागावयास आलों होतो ( meaning आलों आहे ).’

( c ) When the action is said to have not been completed in the past, but was almost finished, these verbs are used; as,—‘मी दडुतेक निघून गेलोंच होतो, इतक्यांत तूं आलास;’ ‘वर सामर्थ्य म्हणा, परि गेला होता करोनि हानि यम.’

मीरोपंत.

( d ) In the future tense, these verbs indicate, that the action must have been finished; as,—‘तो आतां जेवला असेल.’ These also show surmise or supposition; as,—‘कोंकणांत हा पाऊस पडला असेल;’ ‘तो असें बोलला असेल यांत शंका नाही;’ &c.

( e ) In the potential mood, these verbs are used to denote exactly the same sense as denoted by them in the future tense; as,—‘तो आतां जेवला असावा;’ ‘हा पाऊस कोंकणांत पडला असावा;’ &c. This of course expresses surmise or supposition.



NOTE. The verbal derivative in ला here is to be parsed as a predicative adjective.

( 3 ) The Habitual Compound Verbs ( रितिर्लक्षक ) :—These are formed by adding the forms of the present tense of अस, as असतो, and those of the habitual past tense of अस, as असे to the verbal derivatives ending in त. The future tense is not possible in this instance. The meaning is, generally, that it *is* or *was* the habit or practice.

(a) In the present tense, the meaning is, that the subject is in the habit of doing something; as,—‘मी रोज पहाटेस खान करीत असतो;’ ‘तो पाणी तापवून पीत असतो,’ &c.

(b) In the past tense, these verbs show a past habit or practice; as,—‘तो रोज पर्यतीस जात असे;’ ‘मी मुंबईस असे तेव्हां तो मला रोज भेटत असे;’ &c.

NOTE. The verbal derivatives ending in त of these compound verbs are predicative adjectives joined to the subject. The students are aware that the habitual past tense is expressed independently by a separate verbal inflection. ( see Sec. 283. )

( 4 ) The Potential Compound verbs ( शक्यार्थक or शक्यर्थक ) :—These are formed principally by the aid of शकर्णे and येणे. A verbal derivative in ऊं comes before शकर्णे, while येणे follows one in तां or the dative of the potential adjective; as,—‘मी करूं शकतो;’ ‘तुझा भाऊ आज येऊं शकत नाही;’ ‘मला बोलावयास or बोलतां येत नाही.’

NOTE. करूं in ‘मी करूं शकतो’ is a verbal indeclinable; and बोलतां and बोलावयास in मला बोलतां or बोलावयास येतें are gerunds or verbal nouns standing as subjects.

(5) **Passive Compound verbs (करीणि संयुक्त क्रियापदैः)** :—The verbal adjectives in ला take after them the forms of the verb जर to form these compound verbs. The verbal adjectives being करीणि, these compound verbs are made up from transitive verbs alone; as,—‘शिपाया-कडून चोर धरिला गेला;’ ‘सरतेशेवटीं तो पकडला गेला;’ &c.

**NOTE.** Such constructions are not found in old Marathi. It is generally supposed, that they are imported from the Persian and English languages. A solitary instance of this is however found in Moropant :—

‘तों भगवान् कृष्ण म्हणे, रे रे पार्या पहा, पहा, गा तो,  
सिंहें गजसा पार्वद गुरुपुत्रें शीघ्र मारिला जातो.’

Bhārat, Karna P. 36-38

**NOTE.** Here the verbal derivative in ला is the predicative adjective of the subject.

(6) **Intensives (प्रकर्षदर्शक)** :—These are formed by putting a verbal indeclinable in ऊन before the forms of the verbs घेणें, चुकणें, जाणें, दाकणें, ठेवणें, देणें, बसणें, येणें, राहणें, सोडणें, and others of similar meaning. These verbs indicate, that the event has already happened or the result is produced, or an excess of something has been done; as,—‘मी एकदां जेऊन घेतों,’ ‘तळ्यांतलें पाणी आटून गेलें,’ ‘मी त्याचें कर्ज वाकून टाकिलें,’ ‘मी त्यास पांच रुपये देऊन ठेविले आहेत,’ ‘तो आपली धनदौलत खर्चून बसला,’ ‘त्यानें अगदीं बोलबोलून सोडलें,’ ‘मी राग मिळून बसलों,’ ‘एवढे पांच ओक वाचून या’ or ‘ते’ ‘तो त्यास असें सांगून चुकला,’ &c.

**NOTE.** बोलून, चालून, &c. should be parsed as verbal indeclinables. In ‘जेऊन घेतों’ the word जेऊन is a verbal noun.

( 7 ) **Frequentatives (सातत्यदर्शक) :—**These compound verbs are formed by the present participial indeclinables being put before the forms of जाणें, बसणें and राहणें. They express the continuity of the action; or they show, that the action is taking place frequently; as,—‘ रोज पहाटेस उठत जा; ’ ‘ भामचेकडे निरत्य येत जा; ’ ‘ तो चार तास गप्पा मारीत बसला; ’ ‘ रामा तुस्ता पाहात राहिला; ’ &c.

**NOTE.** Here येत, मारीत &c. must be parsed as predicative adjectives or indeclinables, according to the sense.

( 8 ) **Desideratives (इच्छादर्शक) :—**Either a verbal derivative in ऊं or a potential adjective in the fourth case combines with the forms of पाहणें or इच्छिणें to form these verbs; as,—‘ तो तुझांशीं बोलूं or बोलावयास पाहतो or इच्छितो; ’

‘ वाढूं पाहसि रंग्रा उपटायी अहिमुखांत आंगोळी.’

‘ पाहसि विकावया नूं केशरमौल्ये कसें हरितें.’

मीरोपंत.

**NOTE.** Verbal derivatives in ऊं and स used here should be parsed as verbal nouns, and made objects to पाहणें or इच्छिणें, as the case may be.

( 9 ) **The Imperatives (आज्ञार्थक) :—**Verbal derivatives in ला followed by पाहिजे form these compound verbs. The sense is कर्मणि with a transitive and भावी with an intransitive verb, and the agent is in the instrumental or dative case; as,—‘ त्हां or तुला गेलें पाहिजे; ’ ‘ रामानें or रामाला आज हें पुस्तक वाचलें पाहिजे; ’ &c.

( a ) Potential adjectives followed by the forms of लाग also form these verbs. They are कर्मणि or भावी as before, but the agent is only in the dative case; as,—‘ तुला जावें लागेल; ’ ‘ मला आज सभेंत बोलावें लागलें; ’ ‘ त्याला दोहरी पण धाडावें लागलें; ’ &c.

(b) The verbal derivatives used here are passive adjectives of their objects if they are formed from transitive verbs; and are verbal nouns when formed from intransitive verbs; as,—‘तुला पुस्तक दिलें पाहिजे or जावें लागेल;’ here, the derivatives qualify their object पुस्तक which is the subject in the construction. But in ‘मला गेलें पाहिजे or जावें लागेल,’ the derivatives are verbal nouns and subjects to पाहिजे and लागेल.

(10) The Inceptives (उपक्रमदर्शक) :—The forms of लागणें come after the verbal derivatives in ऊं, or after the dative of the potential adjectives, to make these compound verbs. They show, that the action is to be commenced; as,—‘तो बोलूं लागला;’ ‘मला मळमळायास or मळमळूं लागलें;’ &c.

(11) The Permissives (अनुमोदक) :—Here, the forms of the verb दे combine with verbal derivatives in ऊं or with the dative forms of the potential adjectives; as,—‘तो मला बोलावयास or बोलूं देईल;’ ‘मी तुला सुळींच येऊं देणार नाहीं;’ &c.

NOTE. The verbal derivatives in this instance are verbal nouns, being the objects of the respective verbs. In ‘द्यावें मला बोलूं दिलें,’ the verbal derivative बोलूं is originally a noun in the accusative case, being the object of देणें; but owing to the कर्मणि construction, it has become the subject, and मला is the indirect object.

(12) The Obligatory compound verbs (कर्तव्यबोधक).—To form these, the forms of पड are used after the dative forms of the potential adjective of the verbal noun in णें, or after its possessive adjective with a base form; as,—‘मला उगीच तुझ्याकडे खेपा घालावयास or घालावयाच्या or घालण्यास पडल्या.’

NOTE. Here, the verbal derivatives should be parsed as indeclinables; but sometimes they are adjectives too; as,—  
'खेपा घालावयाच्या पडल्या;' &c.

( 13 ) The Intentional Compound verbs ( उद्देशार्थक ) :—These compound verbs are formed by the addition of आहे, होता, असेल, and असावा to the verbal adjective in पार. They express that the action is intended to be done in the respective tenses; as,—‘मी जाणार आहे;’ ‘तो पत्र लिहिणार होता;’ ‘माझा भाऊ आज सुंबईहून निघणार असेल;’ ‘तो तेथे जाणार असावा;’ &c.

NOTE. The verbal derivatives in पार are here the predicative adjectives qualifying the subjects; and these are always in the कर्तृरि construction.

594. Although these combinations are to be called Compound Verbs, still in parsing, the nouns, adjectives and verbal derivatives which are put before the full verbal forms are to be taken separately. In old Marathi grammars, some of the compound verbs, formed by the help of verbal derivatives, are taken together and are named ‘Compound Tenses,’ such as,—अपूर्णवर्तमान, वर्तमानभूत, भूतभाविष्य, &c. Now, had it been possible to name in this way all the Compound Verbs that can be formed in Marathi, it would have been a convenient arrangement. But these compound verbs in Marathi are so numerous that it is very difficult to arrange them all properly and to give suitable names to them; and no useful purpose will be served by asking the students to learn by heart a list of about three scores or even more names of Compound Verbs and Tenses that can be obtained in Marathi.

**595.** In the case of Compound Verbs that are made up by means of the forms of nouns and adjectives, those forms are passed separately. Thus, in 'हरी झोंप चेतो,' 'झोंप' is the object of चेतो; in 'जोडा पायांत घालतो,' 'पायांत' is a form of the locative case; in 'वैद्यानें त्यास बरें केलें,' 'बरें' is to be parsed as a predicative adjective. So also in the case of verbs formed by the help of verbal derivatives, each verbal derivative is to be considered a noun, an adjective or an indeclinable as the case may be. Thus in 'आईमुलांस जेवूं घालते,' 'जेवूं' is a noun; in 'मला सुंदईस जावयाचें or जाणें आहे,' the forms 'जावयाचें' and 'जाणें' are nouns. In 'तो मारला गेला,' 'मारला' is an adjective. The directions of parsing are given before in the case of each Compound Verb.

**596.** Some of the Compound Verbs are considered Compound tenses in old grammars in imitation of the Compound Tenses in English. In Sanskrit, there are compound verbs, such as,—'कर्तुं इच्छति,' 'कुर्वन्नास्ते,' &c. But in these formations, the verbal derivatives are considered as nouns, adjectives or indeclinables as the case may be. In order to correspond with the compound tenses in English, the following compound tenses may be recognised in Marathi. They will at least be useful to students in translating from one language into the other :—

### (1) Present tenses.

Present Indefinite. तो करितो. He does.

Present Imperfect. तो करीत आहे. He is doing.

Present Perfect. तो शिकला आहे. He has learnt.

Present Habitual. तो करीत असतो. (not used in English),

## (2) Past tenses.

Simple Past. तो शिकला. He learnt.

Past Imperfect. तो शिकत होता. He was learning.

Past Perfect. तो शिकला होता. He had learnt.

Past Habitual तो शिकत असे.

## (3) Future tenses.

Simple Future. मी करीन. I shall do.

Future Imperfect. मी करित असेन. I shall be doing.

Future Perfect. मी शिकलीं असेन. I shall have learnt.

## (4) Potentials

Simple Potential. तो असावा. He should or must be.

Potential Imperfect. तो शिकत असावा. He should or  
must be learning.

Potential Perfect. तो शिकला असावा. He should or must  
have learnt.

## II. Causative and Potentive verbs.

प्रयोज्य व सक्रिय क्रियापदे.

597. Causative verbs are always transitive. If the primitive verb is intransitive, the original subject becomes the object when the causative verb is formed; as,—‘कळें पडतात;’ ‘वारा कळें पाडितां;’ ‘भाजी शिजते;’ ‘आचारी भाजी शिजवितो;’ &c.

598. When the primitive verb is transitive, the object of the primitive verb remains as the object of the causative verb, and the original doer takes the instrumental post-position ‘कडून;’ and the causative agent becomes the subject; as,—‘विद्यार्थी पुस्तक वाचवितो;’ ‘गुरू विद्यार्थ्याकडून पुस्तक वाचवितो;’ &c.

**599.** The Potentive ( शक्य ) verbs are only the कर्मणि and भावी forms of the causative verbs. When the primitive verb is transitive, the Potentive verb is कर्मणि; and when it is intransitive, the Potentive verb is भावी; as, 'मी ते काम करवितो' (caus.); 'ते काम मला करवते' (poten. and pass.); 'मी जाववितो' (caus.); 'मला जाववते' (poten. and absol.); &c.

**600.** (a) The original agent of the Potentive verb is in the fourth case, or becomes the adjective in चा and takes the third case; as,—'माझ्यानें or मला काम करवते'; 'रामाच्यानें or रामास तेथें जाववते'; &c.

(b) Ordinarily, the कर्मणि or भावी construction is formed only in the past tense or potential mood. But the कर्मणि or भावी of a Causative verb is formed in the present or future tense also; as,—'रामाला काम करवते or करवेल' (pass.); 'रामाच्यानें जाववते or जाववेल' (absol.); &c.

**601.** The Potentive verbs being कर्मणि, are generally in the third person only like all other कर्मणि verbs. When the Potentive is formed from a transitive verb, it is generally कर्मणि, and it is भावी when formed from an intransitive verb. But when the object is a first or second personal pronoun, it takes the accusative termination; and the agent is changed into an adjective in चा, and takes the instrumental termination; and the verb, though transitive, becomes भावी; as,—'माझ्यानें or मला (agent) मुला (object) ओढवते'; 'तिच्यानें or तिला (agent) मला (object) धरवत नाही'; &c.

**602.** (a) The Potentive verb is only possible when the subject of the primitive is an animate object, and not



when the subject is an inanimate thing; as the constructions 'बेडकास पुस्कळ बेळ पाण्यांत राहववतें;' 'मुंगीस छताच्या खालच्या बाजूनें चालवतें,' are possible as the original subjects बेडूक and मुंगी are animate things. But 'लांकडास पाण्यांत तरंगवतें;' 'पतंगास हयेंत उडवतें' are not possible as the subjects are inanimate things.

(b) When the verb is both transitive and intransitive, the intransitive form of the verb is used instead of the Potentive form; as,—instead of saying 'माझ्यानें or मला हा थोडा हालवता,' we say 'माझ्यानें or मला हा थोडा हालतो;' 'त्याला तें ओझे उचलत नाही;' &c.

(c) Sometimes even the transitive verbs are considered intransitive and are thus used to show potentiality; as,—'त्यास तीं अक्षरें वाचत नाहीत पण मला वाचतात;' 'दूरचा मनुष्य मला ओळखत नाही पण तुला ओळखतो;' &c.

(d) With a Potentive verb the agent is used in the instrumental case; or the base form of an adjective in चा is followed by the instrumental case of the noun; the whole expression having the sense of some instrumentality as,—

'आम्हीं शक्तिहीनें कैसें करवेल तें नेणें.'

'आपुलिया बळें नाही बोलवत। सखा भगवंत वाचा त्याची.'

तुकाराम.

### III. The uses of Tenses and Moods.

#### आख्यातविभक्तींचा उपयोग.

603. The eight verbal forms of Tenses and Moods spoken of before, have, besides their chief significations, some peculiar meanings which we enumerated below :—

The old present जुना वर्तमानः—(a) This is the original and proper present tense in the Marathi language. The other present tense which is now in vogue is adjectival. This original present is now used only in poetry.

(b) In poetry, the forms of the present tense are often used in the sense of the past tense. As for examples :—

- ‘मुनि आश्रमांत नव्हता त्याची कन्या शकुंतला होती,  
पूजी नरदेवातें करि तेव्हां स्ववपु शीपकड्योती.’  
‘जातां स्वर्गीं मिरविति निजगुरुसुतरत्न देव यानीं तें;  
वर्णिति दैत्यांतें किति, किति कवितें, कितिक देवयानीतें.’  
‘सलील तईं मंदराख्याहि नग स्वपृष्ठी धरा.’  
‘वनोवनि फिरा पिशापरि, म्हणा अहोरात्र हा.’

मोरोपंत.

(c) These forms are, however, found in old historical and other prose writings. The proverbs and phrases in the familiar language have continued to be the same from the time they were originally formed, and hence the forms of the old present in them remain unchanged; as,—‘लेक्री बोले सुने लागे,’ ‘राजा बोले सभा डोले,’ ‘राम करी काम,’ ‘आद्यापि-भां खर्च मोठा त्याचा होई सदा तोटा,’ &c.

(d) This tense is used in idiomatic sentences; as,—‘कोण जाणे तो काय म्हणेल?’ ‘हें काम मीच करूं जाणें,’ ‘काय म्हणे मला गाडी पाडवा;’ &c.

(e) With the negative particles न and ना, the forms of the old present tense are used. In such instances, however, the final ई of the second person singular and the third person plural is dropped; as,—‘तूं बोलस-ना, त्याला मी काय करूं?’ ‘ते बोलत-ना, तेथें माझा उपाय नाही;’

‘ त्याला या कामांत कांहीं बोलतां न-ये; ’ ‘ हरीनें आज जाऊं न-ये; ’  
 ‘ तो इतका घाबरला की त्याच्यानें बोलवे-ना; ’ ‘ माझ्यानें हें काम हो-  
 ई-ना, म्हणून मी त्यास सांगितलें; ’ ‘ रामास ही गोष्ट विचारली पण तो  
 कांहींच सांगे-ना; ’ ‘ तो घटकाभर सुद्धां बसे-ना; ’ ‘ हें मी त्यास करा-  
 ब्यास सांगितलें, पण तो करी-ना व त्याचे भाऊही करीत-ना; ’ ‘ त्या-  
 स सांगाव्यास न-लगे; ’ ‘ मला तेथें कोणीच दिसे-ना; ’ &c.

(f) Sometimes the negative particle ना comes before the terminations स and त instead of at the end of the form. It appears, that this takes place in order to render the pronunciation easy; as,—जाई-ना-स; ‘ करी-ना-त; ’ बस-ना-त ( बसे-ना-त ); ’ &c.

604. Modern Present चालू वर्तमान :—This tense ordinarily denotes, that the action is being done, or is going on; as,—‘ तो आहे, ’ ‘ रामा वाचितो, ’ &c.

( a ) It shows, that the action is about to be begun; as,—‘ चल, तुला मी एक गोष्ट सांगतों; ’ &c.

( b ) Generally it means habit, practice, fashion or rule; as,—‘ दुधांत साखर घातली असतां त्यास रुची येते; ’ ‘ तो नित्य उजाडत स्नान करितो; ’ ‘ पृथ्वी सूर्याभोंवती फिरते; ’ ‘ पृथ्वी व सूर्य यांच्यामध्ये चंद्र आला म्हणजे सूर्यास ग्रहण लागतें; ’ &c.

( c ) This present is used instead of the future when the speaker expects an event to happen as a certainty; as,—‘ उद्यां मी त्याचेपासून आपली सर्व रक्कम घेतों; ’ ‘ आतां मी जाऊन हें तुझ्या बापाला सांगतों; ’ &c.

( d ) The present is used in narratives or in extracts or in reports; as,—‘ भोजराजा म्हणतो—; ’ ‘ तो त्याचे बापाज-  
 बळ जाऊन सांगतो कीं—; ’ ‘ तुका म्हणे—; ’ &c.

**605. The Simple Past tense (सुद्ध भूतकाळ) :—**  
This tense shows that an event has happened in the time gone by; as,—‘तो काल गेला;’ ‘सकाळीं पाऊस पडला;’ &c.

( a ) In conditional sentences, this tense indicates possibility when it occurs in the first or stipulatory part; as,—‘माझा भाऊ आला तर मी येईन;’ ‘वारा सुटला तर पाऊस जाईल;’ &c.

( b ) The past tense is used for the future, to show that the speaker expects the event to occur immediately; as,—‘मी हा आलोंच पहा;’ ‘असें बोलशील तर तो निघून गेलाच समज;’ &c.

( c ) The past is used instead of the present tense when an humble desire is to be expressed; as,—‘मला थोडी साखर पाहिजे होती;’ &c.

**606. The Habitual Past tense (रीति भूतकाळ) :—**  
It is mentioned before how the Habitual compound verbs are used to express the Present or the Past tense ( See Sec. 593. 3. ) The Simple Habitual Past tense ( see Sec. 283 ) has the same meaning as the Habitual compound verbs in the past tense; as,—‘रामा राज तेथें जात असें or जाई.’

**NOTE.** The old Present being originally used as a past tense, has now come to be used as the habitual past. The Habitual past is almost like the old present with a little difference in the second person singular and the third person plural. The old present, however, is not found in the current language, while the Habitual past is used in the ordinary language.

**607. The Future tense (भविष्यकाळ) :—** This tense refers to the time to come; as,—‘मी गुला हें पुस्तक उद्यां देईन;’ ‘पुढील सालीं तूं परीक्षेला जाशील;’ &c.

( a ) The interrogative sentences in the future tense indicate potentiality; as,—‘ तो तेथें कसा जाईल? ’ ‘ आतां मी कसें करूं? ’ &c. They often indicate quite the opposite meaning too; as,—‘ मी कां पळोन, मी काय भिन्ना आहे? ’ ‘ तो उगाच तेथें कसाला जाईल? ’ &c.

( b ) In conditional clauses, this tense expresses either a request, a surmise, a supposition or an indifference on the part of the speaker regarding what is told in the next clause; as,—‘ मला पांच रुपये उत्तने देशील तर पहा; ’ ‘ मी तेथें जाईन तर हें होऊं देणार नाहीं; ’ ‘ जाशील तर जा; ’ ‘ रागें भरतील तर भळूं दे; ’ &c. In the last two instances the meaning is, that the speaker cares very little for going, or for anybody being angry.

( c ) Sometimes this tense is used instead of the present; as,—‘ जाशील तर जा; ’ means ‘ जातोस तर जा; ’ ‘ भूक असेल तर जेव; ’ that is ‘ भूक लागली आहे तर जेव; ’ &c.

( d ) A request to be made in the imperative mood, is made using this tense in order to show humbleness; as,—‘ आपण देवढें वाचून पहाल काय? ’ ‘ माझें एवढें पत्र टपालांत टाकाल?’ &c.

( e ) The future is similarly used for the imperative, ironically to express anger; as,—‘ आपण आतां चालते व्हाल काय? ’ ‘ मुन्ही एकदां हें कुण कराल तर बरे; ’ &c.

( f ) The future tense is used to express a pressing request, entreaty or command; as,—‘ आपण एवढें वाचून पहाल काय? ’ &c.

602. The Imperative and Potential Moods (आज्ञार्थ and विध्यर्थ):—The Imperative in the first person is used to express a question; as,—‘ मी आज मुंबईस जाऊं? ’

Or it expresses permission or consent; as,—‘चला आतां आपण फिरावयास जाऊं;’ &c.

(a) In the second person, it expresses an order or command; as,—‘तू आपलें काम कर;’ ‘शाळेस जा;’ ‘रामा आपले धडे कर;’ &c.

(b) In the third person, it expresses permission, allowance, blessing or a curse; as,—‘असो तो विचारा;’ ‘काहीं होवो;’ ‘ईश्वर तुमचें कल्याण करो;’ ‘नरो तो एकदांचा;’ ‘आग लागो त्या तोंडाला;’ &c.

NOTE. As regards their forms, the Imperative and the Potential moods are not at all similar. But in meaning, the potential mood is nothing but the Imperative in the कर्मणि or भावी construction; such as,—‘तू काम कर,’ ‘त्वां हें काम करावें;’ ‘रामा, वरीं जा,’ ‘रामानें वरीं जावें;’ &c.

(c) The potential has sometimes the sense of the imperative showing modesty or politeness on the part of the speaker; it is also used in the ironical sense; as,—‘तुम्हीं आपल्या प्रकृतीस थोडें जपावें;’ ‘आतां आपण तोंड आटोपावें;’ &c.

(d) The potential mood shows property, disposition, possibility, probability, worth or fitness, surmise or supposition, and reminiscence or a past recollection; as,—‘रावसाहेबांना लागलीच दया यावी;’ ‘दीन आपण्यांस इतके आवि यावे;’ ‘राजानें रयांत बसावें;’ ‘आज पाऊस पडावा;’ ‘त्यानें नित्य प्रहर प्रहर रडावें;’ &c.

(e) Instead of the infinitive or verbal noun of the type of करणे, this potential adjective is used, which, in such an instance, is followed by हें or असें; as,—‘तुम्हीं असें करावें हें (असें करणे) सला आवडत नाही;’ &c.

(f) When a question is made, the form of this mood expresses surprise or regret; as,—‘ तुम्हीं सुद्धां असें करावें ना ? ’ ‘ तुला आतां काय म्हणावें ? ’ &c.

(g) It has been already stated that, in the past tense, the verbs of the उमज class take only the active construction; while those of the आचर class take either the active or the passive construction. But the verbs of both these classes in the Potential mood have only the कर्मणि construction; as,—‘ मीं or मला हें उमजावें or समजावें ; ’ ‘ ब्राह्मणानें स्वधर्म आचरावा ; ’ ‘ विद्यार्थ्यानें संस्कृत शिकावें or पढावें ; ’ &c.

(h) When the root is intransitive, the Potential is formed in the कर्तरि or भावी construction. The Potential of intransitive roots shows surmise or conjecture when used as कर्तरि, and a duty or obligation when used as भावी; such as,—‘ तो आज सुंबईहून यावा ’ (supposition); ‘ त्यानें आज सुंबईहून यावें ’ (obligation); ‘ आज पाऊस पडावा ; ’ ‘ या पुस्तकास पांच रुपये पडावे ; ’ &c.

(i) The different ways of giving the sense of the Imperative or Optitive mood to a sentence are mentioned in their proper places. They are now collected below for the sake of convenience:—

(1) These moods are expressed by using the proper forms of verbs representing them.

(2) They are expressed by means of compound verbs according to Sec. 593 (9)

(3) By using the future forms in the interrogation, according to Sec. 607 (d)

(4) By placing the verbal derivative in ऊँ before the second personal forms of the imperative of the verb दे. Here, the meaning is, that the speaker asks permission for himself or for a third person. The person to whom the permission is to be given is put in the dative case; as,—‘मला आतां जाऊं दे;’ ‘त्याला तें काम करूं द्या;’ &c.

(5) By adding नको and नये to the verbal derivatives in ऊँ. The negative imperative and potential sentences having नको are in the कर्तरि construction, while those having नये are either in the कर्मणि or भावी construction. नको has its agent in the first case, while नये has it in the third; as,—‘मूं आमचे घरीं अतःपर येऊं नको;’ ‘त्वां येऊं नये;’ &c.

(6) The negative Imperative is formed by adding नये to verbal nouns, such as करितां, जातां, येतां, &c.: as,—‘मला या कामांत बोलतां नये;’ ‘त्याला आज जातां नये;’ &c.

NOTE. When the verbs in the above are compound verbs, the principal form of them should be considered as the verb proper and the verbal derivative to be either an adjective or an indeclinable as the case may be.

(7) The negative in the Potential is expressed by putting the indeclinable न in the sentence; as,—‘मी असें न करावें;’ ‘त्यानें न बोलावें;’ ‘तुम्हीं न जावें;’ &c.

**609 The Conditional mood (संकेतार्थः—)**(a) This mood requires the use of the indeclinables जर and तर. But the former is often omitted (or is understood) in prose and poetry, and the latter especially in poetry; as,—‘मी (जर) मुंबईस नसतो तर कसें झाले असते?’ ‘(जर) रामा आला तर मीही येईन;’ &c.



‘ की पावाये समर्थी सदय मनांतून योजिलें जरि तें,  
परि जैव रुक्मिणीच्या चिन्ता माझें अधीर मन करितें ’  
‘ की गमलें जरि आधीं म्हणतों हावा स्वपाद या लोकीं,  
जो जो वांच्छिल जें जें, तें द्यावें हें सुधा दयालो कीं ?

मीरोपंत.

दे आळवून जरि हस्तिन दान, भाई,  
वेतांचि वास गजराज, कशी बढाई ! ’

वानन.

(b) This mood expresses a wish, an inference or surmise; ~~असाच~~ ‘ असाच पावसाळा असला तर बरें होतें; ’ ‘ तो आज येता तर तुम्ही भेटलां असतां; ’ ‘ नीद अभ्यास केला असलास तर पास होशील; ’ &c.

(c) The conditional is independently expressed by the simple use of the forms of that mood. It is also expressed by the addition of जर and तर as well as several other words to other verbal forms; as,—‘ तूं जर जाशील तर काम होईल; ’ ‘ मी असतांना तुला भीति कसली ? ’ ‘ तो आतांच गेला म्हणजे बरें; ’ ‘ रामा बरीं असला तर पहा; ’ &c.

(d) The conditional mood in the past tense expresses, that a certain event was about to happen; as,—‘ थोडक्यांत चुकलें, नाही तर तो गेलाच होता. ’ Sometimes a supposition is also expressed; as,—‘ तो सुंबईहून आला असला तर मला कळीव; ’ &c.

(e) The following are the various ways of expressing the Conditional mood in Marathi :—

(1) By a verbal form of the Conditional mood with जर and तर.

(2) By any other verbal form with जर and तर.

(3) By a past verbal derivative in यास or यानें; as,—‘नी मुंबईस गेल्यास तुझ्या भावाला भेटेन;’ ‘तो आल्याने आपणास बरे वाटेन;’ &c.

(4) By the word असतां added to the forms of the past tense; as,—‘तो पुण्यास आला असतां सोईचें पडेल;’ &c. ही coming after असतां serves the force of जरी and तरी.

(5) By the indeclinable म्हणजे; as,—‘तूं तेथें गेलास (जर गेलास तर) म्हणजे माझें काम करून ये.’ If the first clause (or the clause expressing the condition) has the Imperative form, the use of म्हणजे is particularly made; as,—‘तूं अगोदर जा म्हणजे पहातां येईल;’ ‘तूं खरी गोष्ट सांग म्हणजे सुटशील;’ &c.

NOTE. In this case, मग is used after म्हणजे; or with the past, वर is used instead of म्हणजे; as,—‘तूं अगोदर जा म्हणजे मग पाहूं;’ ‘तूं अगोदर गेल्यावर पाहूं;’ &c.

610. The Dubitative or Dubious mood (संशयार्थ) :—

(a) There are not independent forms of verbs to express this mood. It is called the ‘Dubitative mood’ as it denotes surmise or doubt; as,—‘तो गेला असेल;’ ‘रामा जात असेल;’ ‘तो आतां पत्र लिहित असावा;’ &c.

(b) This mood is expressed by adding future or potential forms of the verb अस to verbal derivatives करीत, जात, गेला, &c. In these cases, the agent is in the first case; as,—‘तो करीत असेल;’ ‘मी गेलों असेन;’ ‘तो गेला or जात असावा;’ &c.

#### IV. The Negative in Marathi.

611. In Marathi, the negative verbs are नाही, नस, and नहो.

(a) The verb **नाहीं** is opposed to **आहे** in meaning, and like that, it has got only the present tense (vide Sec. 312). So it cannot be used in any other tense or mood.

(b) The verb **नस** is conjugated like **अस** in all tenses except the past tense, for which the forms of **नहो** (as **नव्ह-ता** &c.) are used. Just like in the case of **अस**, the forms of the past tense of **नस** (**नसलों**, &c.) have now got the sense of the conditional mood (vide Sec. 314).

(c) **नहीं** has got the forms of the old present and the past tense only (vide Sec. 313).

(d) Like **असतो**, **नसतो** is also used to denote frequency or habit (vide Sec. 315).

(e) Thus it will be seen, that all these negative verbs are defective in something or another, and they cannot perform the function of expressing negation completely. They are formed by prefixing **न** to **आहे** (Pr. **आही**), **अस** and **हो**.

**612.** **न** and **ना** are negative particles. **न** is put before any verb in all tenses and moods to express negation; such as,—**मी न करीं**, **मी न करितों**, **न केलें**, **न करूं**, **न करीन**, **न करावें**, &c. **ना** is used after the verbal form in the old present; as,—**तो करी ना**; and in the conditional mood, as,—**तो करिता ना तर कसें ?** ' **मी जातों ना, तर तो काय करिता ?** ' &c.

**613.** It seems, that putting **न** before the verbal form and **ना** after it to express negation was the old process, and now it is being out of use in the case of some tenses. Thus, instead of saying '**तो न करितो**,' we say

‘ तो करीत नाही; ’ for ‘ न करील ’ we say ‘ करणार नाही; ’ for न केलें, केलें नाही; for न कर, करूं नको; &c. So, the following are the different ways of expressing negation in different tenses and moods.

(a) In the old present and the habitual past, by putting न before or ना after the verbal form; as,—न करी, करी ना, करीस ना, न करीस, &c.

NOTE: In the case of the forms of the habitual past, ना is often inserted before the termination; as,—करी-ना-स, करी-ना-त, &c.

(b) In the modern present, by putting ‘ नाही ’ after the participle in त; as,—करीत नाही.

(c) In the past tense, by using नाही, after the form न ला; as,—केलें नाही.

(d) In the future, by the combination of the adjective in णार and नाही; as,—करणार नाही.

(e) In the imperative, by using नको and नये after the participle in ऊं, as,—करूं नको, करूं नये [ vide Sec. 603 ( c ) i. 5 ].

(f) In the potential, by putting न before the verbal form; as,—न करावें, न ज्हावें, &c.

(g) In the conditional, by putting न before or ना after the verbal form; as,—‘ तो असता ना, ’ ‘ ते न जाते, ’ &c.

614. It should be borne in mind, that although the negative forms of करितो, केलें and करील are made up as करीत नाही, केलें नाही and करणार नाही, still they are not exactly the negative expressions corresponding to those forms.

The expressions करीत नाहीं, केलें नाहीं and करणार नाहीं are properly speaking the negatives corresponding to करीत आहे, केलें आहे and करणार आहे respectively.

615. The expressions करीत नाहीं, केलें नाहीं and करणार नाहीं denote the imperfect tenses; the negatives expressing the perfect are formed by adding नव्हतों instead of नाहीं; as,—करीत नव्हतों, केलें नव्हतें and करणार नव्हतों.

616. In forming the compound tenses mentioned in Sec. 596, the forms नाहीं, नव्हतों, नसेल and नसावा are used instead of आहे, होता, असेल and असावा respectively, to express negation.

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## CHAPTER XXII.

### THE USES OF VERBAL DERIVATIVES.

#### I. Verbal participles कृदन्तैः.

617. The present participles in इत and अत such as,—करीत, बोलत, &c. precede the forms of the verbs अस, and हो and other helping verbs to form the imperfect and habitual compound verbs. They are used there as predicative adjectives; such as,—‘तो करीत आइ or नाही;’ ‘रामा बोलत होता or नव्हता;’ ‘तो चार तास वाचीत राहील;’ ‘रामा त्याच्या तोंडाकडे पाहत बसला;’ ‘मी त्यावेळीं लिहित नव्हतो;’ &c.

(a) They define or describe the action denoted by the principal verb; as,—‘तू देवास भजत जा,’ that is to say, go, act or behave in such a way, that you will be full of devotion; so also, ‘तू नित्य अभ्यास करीत जा;’ ‘आतां वाचीत बस;’ &c.

(b) In negative sentences they express will or liking; as,—‘तो तुजजवळ बोलत नाही;’ ‘तो अलीकडे माझ्याशीं नीट वागत नाही;’ &c.

(c) They are generally used as predicative adjectives. They are also used as simple or attributive adjectives, and then they are changed for genders and numbers; as,—‘रांगतें मूल;’ ‘चालता बोलता मनुष्य;’ ‘जळत्या घराचा वांसा;’ ‘नसती उग्राडेव;’ &c.

618. The present verbal derivatives in तां and तांना, such as 'करितां-तांना; 'बोलतांना; ' &c. show, that the action expressed by the principal verb takes place while the action shown by the participles is going on; as,—‘तो घोड्यावरून जातांना, जात असतां or असतांना पडला; ' &c.

(a) In this sense this कृदन्त is repeated; as,—‘तो चालतां चालतां बसला; ' ‘त्यानें बोलतां बोलतां प्राण सोडला; ' &c.

(b) They also show the point of time when the action denoted by them takes place; as,—‘बारा वाजतां या; ' ‘तो त्यास न कळतां बोलला; ' &c.

(c) They are used as indirect objects (see Sec. 543); as,—‘मी त्यास असें बोल-तां (-तांना) ऐकतों तर त्यास मीं हाबलें असतें; ' ‘रामास मीं घोड्यास मारतांना पाहिलें; ' &c. The last sentence is in the भावी construction.

(d) With the verb ये they are verbal nouns and stand as subjects; as,—‘मला बोलतां येतें; ' ‘त्यास घोड्यावर बसतां येतें; ' ‘म्हातारी उडतां नयेचि तिजला; ' &c.

(e) The derivatives असतां, उडतां, &c. with or without the addition of ही express condition if they come after the forms of the past tense; as,—‘तुम्ही गेलां असतां (जर गेलां तर) काम होईल; ' ‘मी जाऊं नको म्हणून सांगितलें असतांही (जरी सांगितलें होतें तरी) तो गेला; ' &c. [see Sec. 603 (7)(e)].

619. Of the two forms of past participles such as, ‘केला and केलेला’ the form ‘केला’ serves the purpose of the past tense, and केलेला is used as an adjective; however, the forms केला &c. also are originally adjectives and are so used in poetry as well as in prose; as,—‘पिसाळला कुत्रा; ' ‘वाळलें गवत; ' ‘मेल्या माणसाचे दोष काढूं नये; ' ‘इथल्या देवा इंडवत; '

- ‘ कीं आर्जविला नामप्रतिनिधि हा अमृत उधळितो स्वैर. ’  
 ‘ कीं बहुकाळ विसरला, फाराचि संकोचला सखा लाजे. ’  
 ‘ जशी पदरजें शिळा, परि असे नव्हे द्यापिली,  
 धवें हरि-मनोहराकृति सती अर्धे व्यापिली. ’  
 ‘ निष्फळ होती मेघें त्यजिलीं, आलीं हि जीविका देतें. ’  
 ‘ जरि उकिरड्यांत पडला, मळला, न हिरा तथापि साभान्य. ’

मोरोपंत.

( a ) When a subordinate noun sentence having a verb in the past tense at the end has to take any case termination, the verb is treated as an adjective and the termination is added on to it; as,—‘ रानदी लोकांत पंचमहाभू-  
 तांसच देव मानिल्याचें ( मानिलेलें ) आढळतें; here मानिल्याचें and मानिलेलें are verbal nouns and are subjects to आढळतें. So also ‘ म्हातारी मेल्याचें दुःख नाही, पण काळ सोकावतो; ’ ‘ गेल्या-  
 चा शोक वृथा न करावा; ’ &c.

( b ) These adjectives, when followed by the indeclinable असतां, show that—(1) the first clause is the cause or reason of the second; (2) it expresses condition when it takes the dative case; or (3) the meaning is the same as is expressed by the indeclinable जरी; as,—‘ (1) ‘ रामा आला असतां त्याची बुद्धी फिरली; ’ (2) ‘ उपाय केला असतां तो सुधारेल; ’ (3) ‘ इतकें सांगितलें असतां तो गेला; ’ &c.

( c ) In the third example, ही is generally put after आला असतां, केला असतां and सांगितलें असतां; or the verbal forms are adjectives and qualify the nouns; such as रामा &c., which are agents of असतां and are in the nominative absolute case.



**620.** The indeclinable past participles in ऊन such as 'करून, बोलून,' &c. are used to denote the sense of 'after the action expressed by them took place.' When two actions are joined by आणि and the first of them is in the past tense, these derivatives are used instead of the forms of the tense itself; as,—'त्याने रामाचे पायां पडून तो पायां पडला आणि त्याने ) आपले काम साधून घेतले; ' 'तो रामाचे पायां पडून ( i. e. पायां पडेल आणि &c. ) आपले काम करून वेईल; ' &c.

( a ) If the action expressed by these derivatives be in the कर्तरि construction, the agent is in the first case; while it is in the third case when the verbs are either in भावी or कर्मणि construction; as, 'तो असे बोलून गेला (कर्तरि); ' 'त्याने काम करून टाकिले; ' ( कर्मणि ); 'त्याने काम करून निघून जावे ' ( भावी ).

( b ) It is used to show the cause of an action; as,—'तो ताप येऊन मेलाला; ' 'गोळी लागून त्याचीं बोटें गेलीं; ' &c.

( c ) When two actions immediately succeed each other, or when the second action is to be emphasized, the first action is expressed by this derivative; as,—'बोलून जा; ' 'धुऊन टाक; ' 'करून घे or टाक; ' 'मी हें जाणून आहे; ' 'तो पुणें पाहून आला; ' &c.

**621.** The verbal derivatives in ऊं denote the action expressed by the verb that follows; as,—'तो बोलूं लागला; ' here, 'बोलूं लागला ' means 'त्याने बोलणें आरंभिलें,' that is, 'he began the action of speaking. '

( a ) These derivatives are really used as nouns; and when they are formed from intransitive roots, the agent is put in the fourth case; as,—'मला वरीं जाऊं दे; ' 'त्याने मला आपलेकडे येऊं दिलें; ' &c.

( *b* ) When these derivatives are formed from transitive verbs, the agent is in the fourth case. They then take an object; and the rules about the object taking an inflected or uninflected accusative case mentioned in Sec. 458 hold good in their case.

( *c* ) These derivatives are chiefly followed by इच्छिणें, जाणें, पाहणें, देणें, शकणें, लागणें, &c.

622. The verbal adjectives of futurity in पार show, that the agent intends to do the action expressed by them; as,—‘ तो आज माझे वरीं येणार आहे; ’ &c.

( *a* ) When these are used the verb आहे is often to be understood or omitted; as,—‘ आज पाऊस खास पडणार. ’ In such cases, the sense is, that the speaker feels certain that the action will take place.

623. The verbal nouns in णे are used as other nouns, especially as abstract nouns. They are generally used in the singular. Yet when different sorts are meant they are also used in the plural; as,—‘ त्याचीं आमचीं या-संबंधानें पुष्कळ चोळणीं झालीं. ’

( *a* ) These are used in the grammatical language to denote *action*. The same purpose is served by the imperative second person singular; as,—the verbs करणे, बोलणे, चालणे, &c., or, the verbs कर, बोल, चाल, &c.

( *b* ) Like the potential derivatives such as जावें, बोलवें, लिहावें, &c., these verbal nouns are used to express a polite request, order or command. The verb is here omitted or understood; as,—‘ वारंवार पत्र पाठवीत जाणे ( or जावें ), ’ &c.

(c) When they are joined to the forms of the verb अस, necessity or duty is expressed; as,—‘ कधी तरी आप-  
णास मरणें आहे; ’ ‘ जा, तुला काय करणें असेल तें कर; ’

‘ कृष्णाला कण न भी, तनु दाकुनि एकदां असे जाणें; ’

‘ आजि ह्यैरथयुद्धीं विजयाचें प्राण निश्चयें घेणें ’

मोरोपंत.

## II. Verbal nouns.

क्रियावाचक नामें.

624. To denote pure actions, verbal nouns and other verbal derivatives are used; these are called Verbal nouns or Gerunds ( क्रियावाचक or विधिवाचक नामें ).

625. These Verbal nouns are used as follows :—

(1) The original root of the verb, that is, the form of the second person singular of the imperative mood is often used as a verbal noun; as,—‘ कर नाहीं त्यास डर क-  
शाला पाहिजे ? ’ ‘ त्यांची ऊठ-बस माझ्यानें करवणार नाही; ’ ‘ तुमच्या  
घराची ने-भाण कोण करितो ? ’ &c.

(2) The verbal derivatives in णे are used as verbal nouns. This use is similar to that of the potential verbal adjectives in वा; as,—‘ तुझीं असें करणें or करावें हें चांगलें  
नाहीं; ’ &c.

(a) The potential forms thus used are now con- sidered as finite verbs. They are used as adjectives when formed from transitive, and as nouns when formed from intransitive roots. For examples;—‘ बाजीरावास इंग्रजांना  
पुणें घावें लागलें; ’ ‘ तुला पायीं चालावें लागेल; ’ &c.

(3) The potential verbal adjectives and the verbal nouns in णे do sometimes take the dative terminations स,

ला and हैं to form nouns and adjectives; as,—‘मला हैं पुस्तक वाचावबास or वाचण्यास बैठें;’ ‘हरीला ईमजी वाचावबास बैठें पण लिहिण्यास बैठ नाही;’ ‘त्याला बोलावाला फार पाहिजे;’ &c.

NOTE. These are nouns when formed from intransitive, and adjectives when formed from transitive roots. ‘वाचावबास’ and ‘वाचणेस’ are often substituted respectively for ‘वाचावबास’ and ‘वाचण्यास.’

(4) The verbal indeclinables of the present tense, in तां and तांना, are used as nouns; as,—‘त्यास चांगलें चालतां येतें पण बोलतां येत नाही;’ ‘त्यास कोणी बोलतां नवे;’ ‘तुलाहें काम करतांना येत नव्हतें, तर तूं या भानगडीत कां पडलास?’ ‘तला जर ईमजी लिहितां येतें, तर मग बरेंच.’

(5) The verbal indeclinables in ऊं are used as nouns; as,—‘आईनें मुलांस जेवूं घातलें;’ ‘त्यानें मला हें काम करूं सांगितलें;’ ‘ही गोष्ट नीच करूं जाणे;’ &c.

(6) In such instances, the derivatives take the dative terminations and then they are used as nouns (as those in clause 3); as,—‘जेवावबास घातलें;’ ‘करावबास सांगितलें;’ &c.

(7) The potential adjectives take the genitive termination च and are then used as nouns; as,—‘रामाला जुंबईस जावबाचें आहे;’ ‘मला नुइयाशीं कांहीं बोलावबाचें होतें;’ &c.

NOTE. These forms are also written; as,—जावचें, जाबाचें, बोलावचें, बोलाबाचें, &c.

(8) When such verbal nouns are used, the agent of the action expressed by them is always put in the fourth case, except in instances named in clause (4), where it is in the third or even in the first case.

(9) These verbal nouns become the subject or the object of the verbs according to use. They govern an object when they are derived from transitive verbs. The verbal nouns in **णे** take all the cases; while others take the first or the second case only, according to the sense of the sentence.

(10) When verbal nouns in **च** are joined to the verbs **पड** and **अस**, necessity or duty is expressed; as,—  
‘मला हे काम करावयाचें पडेल, असें दिसतें;’ ‘त्यास ज्यां हुंदईस जावयाचें आहे;’ &c.

(a) Verbal nouns in **णे** are also used in such places; as,—‘तुला करणें पडेल,’ ‘त्यास जाणें आहे,’ &c.

(b) These are used alone (*i. e.* without the finite verb) to express determination or certainty, and possibility; as,—‘तो काल खचित मरावयाचा, पण आयुष्याची होरी बळकट होती;’ ‘हा ब्राह्म्य पोर एकाच वेळ पंचाईत करावयाचा;’ &c. In these sentences, they should be parsed as predicative adjectives, and the suitable form of **अस** should be taken as understood after them.

626. Gerunds (क्रियावाचक नामें) and nouns derived from verbal roots (धातुसाधित नामें) may be thus contrasted:—The latter are derived from verbal roots by means of terminations, such as कृति, कर्म, भावना, भूत, विभूति, &c. are derived from the roots कृ and भृ. These show indirectly the action expressed by the roots from which they are derived. While the verbal nouns enumerated above express the action itself; as,—‘हे काम करावयास पडलें’ means ‘काम करवयाचा व्यापार झरणें भाग पडलें’ (some

one was compelled to perform the action of doing.) It is to be noted, that Gerunds take objects when they are derived from transitive verbs while the others do not. This should be marked as a distinguishing feature.

**627.** The verbal derivatives in चा and वा are originally adjectives, and though they are used as nouns, they must be considered as adjectives. When they are formed from transitive verbs they are कर्मीणि, and qualify the object; as,—‘ बाजीरावास पुणें घावें लागलें; ’ ‘ मला हीं पुस्तकें त्वास घावयार्ची आहेत; ’ ‘ मला हक सोडून घावा लागला; ’ &c. But in ‘ मला तेंचें काल बसावें लागलें; ’ and ‘ त्वाला आज घरींच बसावयार्चें आहे, ’ ‘ बसावें ’ and ‘ बसावयार्चें ’ are nouns as the verbs they are derived from are intransitive.

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## CHAPTER. XXIII.

### SUBORDINATE SENTENCES.

#### गौण वाक्यें.

**628.** (a) In a complex sentence, if a noun clause be the subject, it takes after it the demonstrative pronouns **हैं** or **असैं**; and if it be an object, it comes after the verb and is preceded by the indeclinable **कीं**; as,—  
'रामा आज आला हैं चांगलें झालें नाहीं;' 'रामा गेला असैं त्यानें ऐकलें;' 'कोणी म्हणतात, कीं हिमालयावर पांढरे कावळे आहेत;' &c.

NOTE. The demonstrative pronoun and the indeclinable are omitted in poetry and often in prose. Punctuation being introduced, this omission has been more frequent.

(a) The relative pronoun **जो** comes before an adjectival sentence and is either expressed or understood; as,—  
'जो मुलगा मीं काल पाहिला तोच हा आहे;' 'मीं पाहिला तो मुलगा हाच;' &c.

**629.** There are five kinds of adverbial sentences; namely,—(1) स्थानदर्शक (showing place); (2) कालदर्शक (time); (3) प्रकारदर्शक (manner); (4) कारणदर्शक (reason or cause); and (5) संकेतदर्शक (condition).

(1) Showing place स्थानदर्शक:—[ जेथें कीर्तन करावें ] तेथें भजन न सेवार्थ.—मुकाराम.

(2) Showing time कालदर्शक,—[ जंव चाले मोठा धंदा ] तंव बरीच म्हणे दादा.—मुकाराम.

(3) Showing manner प्रकारदर्शकः—पाणी तेंवि न मरणहि जमनवनी [व्यसन जेवि आणीतें].—मोरोपंत.

(4) Showing cause or reason कारणदर्शकः—कां न सदन बांधावें [कीं रयांत पुढें बिळें करिल घूस]; [प्राकृत-संस्कृत-मिश्रित वा-स्तव] कोणी म्हणेल ही कथा.—मोरोपंत.

(5) Showing condition संकेतदर्शकः—[ प्राकृत पंडित पांडव असते तरि ] हेहि केवि न भ्रमते.—मोरोपंत.

630. The conditional adverbial clause is followed by a clause of inference ( अनुमानदर्शक वाक्य ). They are joined by जर, तर, or जरि, तरी. They are also called the पूर्व and the उत्तर (antecedent and consequent) sentences; as,—‘तूं आलास तर मी येईन;’ here the clause preceding the word तर is conditional or antecedent and the following one is inferential or consequent.

(a) When the conditional sentence has the past or future tense, the certainty of the meaning expressed by it is doubtful. In such a case, the inferential or consequent clause has often the future tense; as,—जर तूं आलास or (येशील) तर मी येईन.’

(b) When the antecedent clause has the habitual past tense, the consequent clause has the same tense; and then the meaning is, that if the condition in the antecedent clause is fulfilled, the inference will be correct; as,—‘जर मी तेथें असतो तर रयास असें करूं दिलें नसतें.’

‘प्राकृत पंडित पांडव असते तरि हेहि केवि न भ्रमते.’

‘असतो जरि मी, तरि न व्यसनमळें धर्मपादतळ मळतें.’

मोरोपंत.

(c) When both the clauses have the present indicative, the condition in the antecedent is likely to be true; as,—‘जर गोविंदा बेटो (बेत आहे) तर मीहि बेटों.’



(d) Instead of जर, तर, the termination वास is applied to the past adjective at the end of the antecedent clause; as,—‘ तो गेल्यास मी येईन. ’ For the sake of convenience in parsing, the adjective may be considered as a verb in the past tense, and the whole noun clause may be said to be in the dative case.

(e) When the antecedent clause is in the imperative mood, the word म्हणजे comes in the place of जर, तर; as,—‘ तूं खरी गोष्ट सांग, म्हणजे सुटशील; i. e. ‘ तूं जर खरी गोष्ट सांगशील तर सुटशील. ’

(f) When the two clauses are in opposition to each other, or when the speaker acknowledges the antecedent clause as a fact, the words जरि-तरी, यद्यपि-तथापि, or कितीकां-पण, are used for जर and तर; as,—‘ राजानें जरि मला बोलाविलें तरी मी येणार नाहीं; ’ ‘ यद्यपि तो सहाणा आहे तथापि त्यास लौकिक नाहीं; ’ ‘ तो वयानें कितीकां लहान असेना पण त्याचें धैर्य मोठें; ’ &c.

(g) The post-positions पर्यंत, पावेतो, तों, &c. come after an adverbial sentence showing time, and the tense used is the old present. But the final ई of the second person singular and of the third person plural forms are dropped, and the form of the second person plural ends in ई ( as जाई ). Such sentences express the meaning of any of the three tenses, according to the context; as,—‘ मी जाईपर्यंत तो थांबला; ’ ‘ तूं जातपर्यंत तो अक्षर सुद्धां बोलणार नाही, ’ ‘ तुझी जाईपर्यंत मी बसतो. ’ ‘ ते जातपावेतो, आझी जाऊतो, ’ &c. The post-positions are here applied to the whole of the preceding noun sentence, and after the post-positions are added the sentence becomes an adverbial one.

**631. The subordinate clause in the Past tense:—**The terminations of all the cases, excepting the second case, and their post-positions are applied to the verbs in ला, ली, लें which take या in forming the base; as,—‘मी तेरें गल्यानें काम होईल;’ ‘तू आल्यास बरें;’ ‘शिक्षक आल्यावर मुलें गप्प बसली;’ ‘गुन्हेगारास गुन्हा केल्याचा पन्नासाप झाला,’ &c.

(a) In parsing such sentences, it is customary to consider that the pronoun हा with the base changed into या is put after the preceding sentence. But then it would follow, that in combining with या the verb of the preceding clause ending in ला drops its final vowel, in whatever person or number it may be. It is, therefore, better to consider that the whole of the preceding sentence has taken terminations after a modified base. This preceding clause is originally a noun clause, but gets an adverbial sense after the termination is added.

(b) These clauses with the form of the past tense carry the sense of condition when they take the instrumental termination नें or the dative termination स; as,—‘तो आल्यानें or आल्यास (जर आला तर) बरें होईल;’ ‘त्याला शंभर रुपये दिल्यानें or दिल्यास तो आपलें काम करील;’ &c.

(c) The post-positions वर and नंतर, when applied to these clauses serve the purpose of indeclinables showing time, such as ‘जेव्हां,’ ‘तेव्हां,’ &c.; as,—‘जुही आल्यावर or आल्यानंतर’—which means ‘जेव्हां याल तेव्हां.’

(d) प्रमाणें and सारखें, when added to these clauses, serve the purpose of जसे, तसे, or sometimes of उदापेक्षा, स्वापेक्षा, or उदा अर्थी, त्या अर्थी; as,—‘तो बोलल्याप्रमाणें (जसे

बोलला तसा ) वागेल; आझी तेयें गेल्यासारखें ( उवापेक्षां जात भाहें उवापेक्षां ) काम झालें तर बरें; ' &c.

(e) The dative terminations स, ला, being applied to these, the sense of the verbal derivative in ऊन, or that of the action having been done and over is expressed; as,—  
' तो मुंबईस गेल्यास ( or गेल्याला ) चार दिवस झाले; ' (i. e., जाऊन चार दिवस झाले, or the action of going was done and over four days before. )

NOTE. From this, it will be clear, that the so-called verb in the ~~past~~ tense in these subordinate clauses is really an adjective in its origin.

(f) The preceding verb in the past tense frequently takes the termination चा, (ची, चे) or ends in लेलें, and thus becomes a verbal noun or adjective; [*vide* Sec. 619 (a)]; as,—  
' मला वचन दिल्याचा पन्नात्ताप झाला; ' ' असें केल्याचा परिणाम नीट होणार नाही; ' ' तो घरीं गेल्याचें ( गेला हें ) ऐकल्यानें माझा जीव स्वस्थ झाला; ' ' त्याला मुंबईस गेल्याला ( गेलेल्याला ) चार दिवस झाले; ' &c.

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## CHAPTER XXIV.

### SYNTAX OF INDECLINABLES.

अव्ययै.

**632.** Several of the Indeclinables of place and time have the sense of nouns of place and time. They may be called pronominal indeclinables. They are:—

(1) Demonstrative—येथें, इथें, काल, उद्यां, परवां, तई, तधीं, एव्हां, तेथें, &c.

(2) Relative,—जेथें, जेव्हां, जियें, जधीं, जई, &c.

(3) Interrogative—कोठें, कुठें, केव्हां, कई, केधवां, &c.

(a) Sometimes, these Indeclinables are in apposition to nouns showing place and time; or it may be said that such nouns are in apposition to them; as,—‘पुणें येथें विहलपंत म्हणून एक गृहस्थ राहात असे;’ ‘तुम्ही मुंबईस कोठें राहतां?’ ‘सकाळीं केव्हां तो तुला भेटेल?’ ‘दिवसास जेव्हां तो घरीं असेल तेव्हां जा;’ &c.

**NOTE.** In such cases the nouns are considered to be in the accusative case.

**633.** The relative Indeclinables जेथें, जेव्हां, &c. and their co-relatives तेथें, तेव्हां &c. must follow each other in a sentence, as they are co-ordinate to each other. But one of them is often omitted.

(a) When जेव्हां is repeated, it shows that the action takes place again and again. The second of the

two words जेव्हां is sometimes replaced by केव्हां; as,—जेव्हां जेव्हां or केव्हां तो येतो, तेव्हां तूं वरीं नसतोस; ' &c.

634. आणि and चः—(a) The copulative Indeclinables आणि and च do not much differ in sense, but differ in use. आणि is used in writing as well as in conversation. But च is used more particularly in documentary writings. In ordinary conversation, आणि is used more frequently than च. This difference can be accounted for by the fact that आणि comes from the Sanskrit pronoun अन्यन् (another), while च comes from the Persian language; and as letters, epistles and other kinds of documentary writings were for a long time written in that language, or in Marathi after the mode of that language, च is used more extensively in writing.

NOTE. The short forms of आणि used in conversation are अणि, अन् and न; as,—‘तूं जा अणि त्याला सांग;’ ‘रामा अन् मी;’ ‘तो न मी;’ &c.

(b) Before punctuation was introduced all words and sentences to be joined by आणि or च or किंवा had, after every one of them except the last, the joining word repeated. The copulative च in Sanskrit follows the same rule. But now the indeclinable comes between the words or sentences to be joined when they are only two. When there are more than two words or sentences to be joined, the indeclinable comes only between the last two of them, and the sign comma [ , ] is repeated after every one of the remaining words or sentences.

(c) When events are to be narrated in close succession, or when the attention of the hearer is meant to be drawn to every one of the items told, the joining words

are all omitted; as,—‘बमनी मैनेस पिंजन्धांत बाळून, साज्या घर-  
भर फिरवून, आईस, बापास, भावांस, चाकरांस, हाथवीत छुटली.’ &c.

(d) Words to be joined by **आणि** and **व** must be grammatically of the same nature or position. Different cases or parts of speech cannot be thus joined; as,—‘हरी आणि रामानें हें काम केलें’ must be ‘हरीनें आणि रामानें or हरी आणि रामा यांनीं हें काम केलें,’ ‘चांगला आणि हरी must be चांगला मुलगा आणि हरी. Similarly, to say ‘रामा आणि गोविंदास, or विष्णू आणि त्रिंबकानें’ is incorrect. The correct way of saying is ‘रामास आणि गोविंदास or रामा आणि गोविंदा यांस;’ or ‘विष्णूनें आणि त्रिंबकानें or विष्णू आणि त्रिंबक यांनीं;’ &c.

**635. पण and परंतु:**—(1) The meaning of these two is, the same. But **पण** has another sense of असें ‘असूनही’ (though, even though, or notwithstanding that, or of **सुद्धां** ‘even’) as,—‘तो आला, पण (i. e. तो आला असताही though he has come or even though he has come, or notwithstanding the fact that he has come,) ‘रामा खास भेटला नाही;’ ‘तू पण ये’ (i. e. तू सुद्धां ये ‘you too come’).

(2) If of the two sentences joined by **पण** or **परंतु** one is positive and the other negative, or if they are contrary in meaning, the indeclinable is omitted; as,—‘विष खा-  
दधानें मनुष्य वांचणार नाही, मरेल;’ &c.

(3) In such sentences, **आणि** or **व** is sometimes put, which has an additional sense of **पण** or **परंतु**; ‘मुलगा अशक्त आणि सदृढ आहे;’ ‘तो जमदग्नि आणि ती प्तिडखोर, मग काय?’

**636. जर and तर,**—(1) These express condition; that is, one of the two clauses joined by **जर** and **तर** is dependent on the other in meaning; as,—‘जर तूं परीं आ-  
लास तर मी बेईन;’ &c.

(2) One of the two is often omitted in sentences. जर is generally so omitted [Sec. 629 (a)]

(3) When the verb is either in the past or in the future tense in sentences having जर and तर, the meaning is of a condition, or command, or injunction; as,—‘तु वे-  
यून हाललास (or हालशील) तर खबरदार;’ &c.

(4) With the verb in the past tense, जर and तर suggest supposition, surmise or inference; as,—‘तो माझे घरा-  
वकून गेला तर मजकडे येईल;’ &c. In such sentences म्हणजे is sometimes used for तर; as,—‘तो माझे घरावकून गेला म्हणजे मजकडे येईल.’

(5) जरी and तरी.—These are formed by the addition of ही to जर and तर respectively. They mean, that the speaker is aware, that what is told in the first sentence is a fact; or he admits the purport of it, or he takes it for granted as a fact. Mere जर and तर have not this sense. They express, that the truth or untruth of the second fact depends on that of the first; as,—‘जर तो माझा खेही असेल, तर माझे काम करील.’ Here काम करणे depends on ‘his being a friend.’ But in ‘जरी तो माझा खेही आहे, तरी मी त्यास पैसे देणार नाही,’ the speaker admits as a fact that he is a friend, but says, that in spite of that, he would not give him money.

(6) Though there is this difference of meaning between जर-तर and जरी-तरी, still both express condition similarly; as,—‘इतकें जरी मी सांगितलें, तरी त्यानें माझे ऐकलें नाही;’ ‘जरी त्याची मुद्रा खिन्न झाली होती, तरी त्या मुलाचे ते मौजेचे शब्द ऐकून त्यास हंखें आलें;’ &c.

(7) Instead of जरी-तरी, बघापि and तथापि are also used; as,—‘जरी तुम्ही असें सांगतां, तरी तो लबाड आहे वा म्हण-

ण्बावर माझा विश्वास अजून बसत नाही; ' ' बघाचि तुझी असें सांगतां, तथापि तो लबाड आहे वा म्हणण्बावर माझा विश्वास अजून बसत नाही. '

(8) In poetry, जरी and तरी have got the same meaning as they have in prose; but जर-तर are also written as जरी-तरी for the sake of metre, and then there is no difference in meaning.

(9) The expressions चास, चानें, म्हणजे &c. are used for जर-तर; and they acquire the sense of जरी-तरी by the addition of ही; as,—' असें केल्बासही or केल्चानेंही or केल्म्हणजे ही त्यास संतोष होईल; ' &c. ( *Vide* Sec. 609 e )

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## CHAPTER XXV.

### MISCELLANEOUS.

#### I. Repetition of words. द्विरुक्तशब्द.

**637.** All kinds of words in Marathi are repeated with modified meaning in sentences. Both the members of a repeated word are similar or the final of the first member undergoes a change; or, the second word is an imitative (onomatopoeic) sound of the first. So numerous are the repetitions in Marathi that we propose to consider only some of the more important of them here.

#### Nouns.

**638.** When each one from among a number of things is to be spoken of separately, repetition takes place; as,—‘तो घर घर फिरला;’ ‘मी झाड झाड सोधिलें, पण तसलें फूल सांपडलें नाहीं;’ ‘माणूस माणूस प्रकृतीनें भिन्न असतें;’ ‘ती ओंजळ ओंजळ तांबूळ भरते;’ ‘शिंपी बोट बोट कापड कापतो;’ ‘माझा जीव दुःखासाठीं तिळ तिळ नुटतो;’ ‘पळ पळ, क्षण क्षण, आयुष्य जात आहे;’ &c.

**639.** Pronouns, except the personal pronouns and the demonstrative *हा*, are thus repeated; as,—‘जो जो मनुष्य ज्या ज्या राजाच्या अमलाखालीं ईश्वरी संकेतानें असतो, तो तो त्या त्या राजाची एकनिष्ठपणें सेवा करीत असला, म्हणजे त्यास स्वराज-निष्ठ असें म्हणतात;’

640. Repetition points out small parts or collections of things taken separately, and then the plural form is generally used; as,—‘ त्याने सरवारीने त्याचे तुकडे तुकडे केले; ’ ‘ तिने लुगड्याच्या चिंध्या चिंध्या केल्या; ’ ‘ यांतलीं प्रकारें प्रकारें काढून बाच; ’ ‘ पेरू पेरू निराळे काढ; ’ ‘ ब्राह्मण ब्राह्मण निराळे, बाणी बाणी निराळे; ’ &c.

641. Words denoting place are repeated to indicate wanderings or journey from place to place in succession; as,—‘ शारोशार,’ ‘ गांवोगांव,’ ‘ शहरोशहर,’ ‘ वनोवन,’ &c. The first member in these cases is made to end in ओ.

642. Repetition sometimes denotes the excess of a thing, as,—‘ रेवडी रेवडी,’ ‘ चाम चाम,’ ‘ फजिती फजिती,’ ‘ गार गार,’ ‘ आंबट आंबट,’ &c.

(a) In such instances, the final vowel of the first member is generally lengthened; as,—‘ मारामार,’ ‘ तोडा-तोड,’ ‘ गारेगार,’ ‘ लायालायी,’ ‘ गोळागोळी; ’ &c.

643. Repetition also expresses blood or other relation or some kind of similar connection or equality between the members; as,—‘ बहिणी-बहिणी मिळाल्या म्हणजे सासरच्या गोष्टी चालतात; ’ ‘ भाऊ-भाऊ भांडत नसतात; ’ ‘ सवती-सवती रोज भांडतात; ’ ‘ बायका-बायका मिळाल्या म्हणजे जशी मंडई भरते; ’ &c.

644. To express an alternative or collective meaning a noun is followed by a negative form of the first word repeated after it; as,—‘ पात्रापात्र ( पात्र-अपात्र ), ’ ‘ न्यायान्याय ( न्याय-अन्याय ), ’ ‘ भक्ष्याभक्ष्य,’ ‘ प्राप्त्याप्राप्त्य,’ ‘ भवति-न-भवति,’ ‘ सारसार,’ ‘ होय-ना; ’ &c. It is evident that these words are द्वंद्व compounds.

645. There are some nouns which originally being separate words appear to have been formed by repetition, but the separate members have no meaning now. These are really onomatopoeic words; as,—‘कटकट, हकहक, चकचक, बटबट, किरकीर, कुरकुर, निरनीर, &c.

### Pronouns.

646. Pronouns are also repeated like nouns. They sometimes indicate indefiniteness; as,—‘तो नी नी म्हणत आहे. पण पुढे काय काय करणार कोण जाणे;’ (तू तू is not found used in this way). ‘तेथे कोण कोण आले आहेत व ते काय काय करीत आहेत ते पहा;’ &c. Similarly जो जो, तो तो &c. are used.

### Adjectives.

647. Adjectives are repeated to express the selection of objects bearing some specific quality; as,—‘निकाऱ्यांत अशक्त अशक्त पाहून त्यांना हे पैसे वांट;’ ‘गोडगोड आंबे निवड,’ ‘जाड जाड काठ्या मला पाहिजेत;’ ‘जसजसें घर जावे तसतसें वातावरण विरळ विरळ होतें;’ ‘दिवसानदिवस त्याचें दुखणें जड जड होत आहे;’ &c.

(a) The repetition of numeral adjectives shows, that a certain number is taken collectively each time; as,—‘समजांत चार चार वाती लाव;’ ‘पेशग्यांनीं रमण्यांत लाख लाख रुपये खर्चिल्या वांटली;’ &c.

(b) Several other significations of adjectives of quality, when repeated, are already mentioned before (see Sec. 578).

648. (a) Adjectives ending in अ shorten the final vowel of the first member in the repetition; as,—‘घोडघोडा,

‘ मोठमोठा; ’ ‘ जसजसा; ’ ‘ ससतसा; ’ &c. Sometimes the last syllable is dropped and the penultimate vowel if long is made short; as in निरनिराळा, वेगवेगळा, &c.

(b) When the speaker intends to express the meaning more clearly the final vowel is not shortened; that is, the adjective is repeated entirely; as,—‘ थोडे थोडे वाच म्हणजे ध्यानांत राहिल; ’ ‘ मोठे मोठे आंबे निवडून काढ; ’ ‘ तेथे तऱ्हेतऱ्हेचे पदार्थ पडले आहेत; ’ &c.

(c) Sometimes the first member in the repetition is a little modified in form; as,—‘ खराखुरा; ’ this is, however, the case in onomatopoeic words.

### Verbs.

649. Repetition of verbs shows the frequency of occurrence; or sometimes it shows excess, doubt, duplicity, regard, urgency, &c.; as,—‘ तो खा खा खातो; ’\* ‘ मारमार मारतो; ’ ‘ भर भर भरतो; ’ &c. Other examples are :—‘ तो बोलतो बोलतो पण व्याख्याकडे कोणी लक्षच देत नाही, ’ ‘ हें काम तू करतोस करतोस तरी किती दिवस ? ’ ‘ ते देतील देतील किती तें मला समजतें; ’ ‘ तो चालेल चालेल फार तर कोसभर; ’ ‘ तो येतो येतो or येईन येईन म्हणतो, पण येईल तेव्हां खरा; ’ ‘ काशीस जाऊं जाऊं म्हणत आहेत, घडेल तेव्हां खरें; ’ ‘ तो आज रहा वरें घर बांधूं बांधूं म्हणत आहे; ’ ‘ बसावें बसावें तरी किती वेळ ? ’

‘ आला आला प्राणि जन्मास आला,  
झाला झाला, वाढला थोर झाला,  
केला केला व्यापही सर्व केला,  
गेला गेला बापुडा व्यर्थ गेला. ’

650. The repetition of the verb in the imperative second person singular shows speed, astonishment, im-

\* Verbs are sometime repeated thrice.

portunity, contempt, prayer or an urgent request, advice or expostulation; as,—‘दे दे लौकर;’ ‘पहा पहा लो कता बोलत आहे;’ ‘द्या द्या एवढे;’ ‘जाजा तर चालता हो एकां.’

‘रत रत रे सख्या राघवनामी.’ (विहलनाथ).

‘धेई धेई माझे वाचे गोड नाम राघोबाचें.’ (मुकाराम)

‘सोड सोड सोड आतां जानकी मला.’ उत्तररामचरित्र.

### Verbal Derivatives.

651. Almost all verbal derivatives are repeated to show meanings mentioned above. The several senses might be seen from the following examples :—

‘हंसणें हंसणें तरी किती?’ ‘बोलण्यांत बोलण्यांत or बोलण्या-बोलण्यांत अंतर असतें;’ ‘तो लागत लागत बोलतो;’ ‘मी बसत बसत आलों;’ ‘तें पोर खात खात येतें;’ ‘तो फिरत फिरत आमचे घरीं आला;’ ‘चालतां चालतां त्यास घेरी आली;’ ‘तो बोलतां बोलतां or बोलून बोलून थकला;’ ‘ही शोरी इतकी चिबट आहे कीं लुटतां लुटतां लुटत नाही;’ ‘कायही अगरीं बोलतां बोलतां दिवस मा-वळला;’

‘रात्र सरली बोलतां बोलतां तें.’ (उत्तरराम.).

‘पाहतां पाहतां धर्म बुडाला.’ (महिपति).

‘मीं त्यास पदवून पदवून पाहिलें पण तो वगडच;’ ‘त्या पोराला मी वळ-वून वळवून वाटेवर आणिलें;’ ‘त्यास शिकवूं शिकवूं तरी किती?’ &c.

652. The repetition of the verbal roots shows frequency or excess; as,—‘त्याची तेथें फार जा जा ये ये झाली;’ ‘मर मर काम करून धडपणें कोरडी भाकरही मिळत नाही;’ ‘लुह्मी ही दे दे आतां पुरे;’ &c.

N. B. Properly speaking, the forms are verbal nouns, and these are the examples of nouns repeated.

(a) In the case of instances quoted above, the last vowel of the first member is often lengthened; as,—  
'नारानार,' 'भारडाभोरड,' 'लाबालाव,' 'धराधरी,' 'मोडामोड,'  
'तोडातोड,' 'हिसकाहिसक,' 'धोवाधाव,' 'पळापळ,' 'पाडापाड,'  
'रजारड,' &c.

### Indeclinables.

653.. Almost all indeclinables are repeated and then they carry the same sense as other kinds of words repeated do; as,—'हळू हळू, पुनः पुनः, वर वर, खालीं खालीं, जवळ जवळ, दूरदूर, दुरून दुरून, झटझट, झप झप, पुढे पुढे, मार्गे मार्गे, फिरून फिरून, जेथे जेथे, जेव्हां जेव्हां, हाथ हाथ, चाबास चाबास,' &c.

(a) Like other repetitions, those of the indeclinables have the final vowel of their first members lengthened or shortened; as,—भडभडां, धरधरां, कडकडां, लागोलाग, मागोमाग, भराभर, सरासर, &c.

### General Observations.

654. Many of the changes that words undergo in being repeated are already mentioned. But there are yet more changes that need be mentioned here. They are:—  
(1) Sometimes the last syllable of the first member is dropped; as,—'आपआपला,' 'वेगवेगळा,' 'भलभलते,' &c.  
(2) In some instances च्च is affixed to the first member often with Sāmānyarūpa and with a form denoting gender and number; as,—'कोराचे कोरा,' 'कर्धीचे कर्धी,' 'हातचे हातीं,' 'हवेल्याच्या हवेल्या,' 'घरेचीं घरे,' &c. (3) Sometimes a syllable, such as ना, का, कीं, च्च, न &c. is inserted between the two members; as,—'एकना एक,' 'थोरका थोर,' 'घरकीं घर,' 'घरच घर,' 'घरान घर,' &c.

**655.** The changes which the words undergo in their repetition when the words take case terminations are of three kinds; viz.—(1) Sometimes both the members take a case termination or post-position; as,—‘**ब्राह्मणाला ब्राह्मणाला निवडून वसतिना या;**’ ‘**पोरींनीं पोरींनीं निळून सर्व काम केलें;**’ ‘**तोंडापुढें तोंडापुढें बोलणारे फार;**’ &c. The first member often undergoes only a change of *Sāmānyarupa*; as,—‘**पोरी-पोरींनीं,**’ ‘**ब्राह्मण-ब्राह्मणाला,**’ &c.

(2) When the noun repeated consists of two syllables, the second member takes the inflection and the first member either takes the termination or forms the *Sāmānyarupa*; as,—‘**काडी-काडीनें,**’ ‘**मती-मतींत,**’ ‘**थोरा-थोराशीं,**’ ‘**साडू-साडूनें,**’ &c. But ‘**घोड्या-घोड्यानें**’ or ‘**घोड्यानें घोड्यानें;**’ ‘**पागां-पागांनीं;**’ ‘**मोठ्या-मोठ्याशीं,**’ ‘**दह्या-दह्यांत,**’ or ‘**दह्यांत-दह्यांत;**’ ‘**सास्वे-सास्वेनें;**’ ‘**भिंती-भिंतीचा;**’ ‘**जिभे-जिभेनें;**’ ‘**वेळे-वेळेस;**’ &c.

(3) The first member undergoes the change of *Sāmānyarupa* in the case of nouns ending in **आ** of any gender consisting of more than two syllables, as well as in the case of nouns ending in **ई** of masculine and neuter genders; as,—‘**घोड्या-घोड्याचें;**’ ‘**शास्त्र्या-शास्त्र्यानें;**’ ‘**भांड्या-भांड्यांत;**’ ‘**माणसा-माणसास;**’ ‘**मोठ्या-मोठ्यांत;**’ ‘**परभा-परभाचा;**’ &c.

## II. Onomatopoeic or Imitative words.

अनुकरणवाचक शब्द.

**656.** Many imitative words are formed by putting a word after another word similar in sound. They are often formed from verbal derivatives. In the formation of these words, either the original word is repeated or a word, similar in sound, forms the second member. In

forming these, the last syllable of the first member sometimes undergoes a change; as,—‘भाकर-बिकर,’ ‘इगड-बिगड;’ ‘लहान-सहान;’ ‘घोर-सोर;’ ‘फडफड;’ ‘चटचट;’ ‘चरा-चर;’ ‘लटपट;’ ‘पुटपुट;’ &c.

**657.** The first members of several of these words have themselves, when used alone, no sense whatever. In order that they should have some meaning, both the members must be used together; as,—‘तडफड,’ ‘बडबड,’ ‘खटपट,’ ‘लटपट,’ ‘चटपट,’ ‘तगमग,’ ‘कळकळ,’ ‘हळहळ,’ ‘मळमळ,’ &c.

**NOTE:** The Onomatopoeic words may be either nouns, adjectives, verbs or indeclinables according to their meaning. The second members of several of them are never used alone. Hence the second members of these words may be called terminations, and the formations may be regarded as derivatives or compounds.

### III. The Change of Grammar.

#### व्याकरणान्तर.

**658.** Sometimes the meaning of words according to the strict grammatical formation is so changed, that they appear to be altogether different formations. Many such changes have occurred during the passage of words from Sanskrit into Marathi. We do not propose to deal with these changes at full length, but only mention a few of such changes by way of illustration :—

(a) Of the Marathi verbal forms, the modern present tense ( चालू वर्तमान ), the past tense ending in ल and the potential mood, were originally formed from adjectives. Thus they are the examples of the change of grammar.



(b) The conditional mood in Marathi is the slightly changed modern present tense, and is, therefore, an instance of the same kind.

(c) The forms of the habitual past tense are the same as those of the old present tense with some modifications. These two tenses differ much in meaning though they differ very little in form. The old or original present tense was used as past tense which afterwards came to be used as the habitual past, with a corresponding change in meaning.

(d) We subjoin more instances :—

(1) The forms of the Conditional of the verb हो have gained the meaning of the past tense, and thus have been used as the forms of the past tense; similarly the forms of the past tense of the verb अस have got the meaning of the conditional. The same is the case with the verbs नहो and नस.

(2) म्हणजे ( or म्हणिजे ) was originally the passive form of the verb म्हण, and पाहिजे, that of पाह; but now the former is considered as an indeclinable, while the latter was at first used as an adjective, and is now used as a verb.

(3) आहे and नाही are now independent verbs in Marathi, but they are corrupt forms of the third person singular आत्थि and its negative form न-आत्थि in Prakrit.

(4) We have already referred to न-सणे, and न-ये ( see Sec. 321 ). The verb नको is a corruption of the indeclinables न खलु ( see Sec. 317 ). This is also used as an adjective.

(5) करुन चुकनें :—This expression means, that the thing cannot be retracted as it is once done and over; as,—‘मी स्वाध्यायकडचें आर्जन्य वेरुन चुकलों, आतां तुम्हा घरीं कसा वेजं?’ This phrase is an instance first of a change in the grammatical formation, and then a change in sense. करुन चुकनें was originally करुं न चुकनें ( meaning, ‘not to hesitate to do’ ); as,—

‘ दया त्या कैची, जो स्वजननिहि लाऊं न चुकला. ’

कृष्णशास्त्री.

(6) हाबेलंडी:—Though this is now one word in Marathi, it is a combination of three words in Hindustani:—हा-बे-लंडी ( meaning, ‘ oh, you slave ! ’ ).

(7) हांजी-हांजी is similarly a repetition of the combination of two words हां-जी. But now it is used as a feminine noun in the sense of flattery.

(8) करमणें:—originally coming from the transitive verb करमणें ‘ to pass ’ has now become an impersonal verb, and is to be classed along with मळमळणें, सांजावणें, &c.

(9) पुरे:—is now an adjective or indeclinable, but it was a verb, being the third person singular form of the old present tense of the verb ‘ पुरणें to be enough. ’ If we substitute for it the form ‘ पुरतें ’ the third person singular of पुरणें, we shall be able to understand the meaning it originally had; as,—‘ मला एवढें पुरे, ’ i. e. पुरतें, आपली नको ( it is sufficient for me and I do not want more ); ‘ पुरे तुझे बोलणें ’ means तुझे बोलणें हवें तितकें झालें जास्त नको. i. e. ‘ your talking or speaking is sufficient for the purpose and no more is wanted. ’

(10) वाहवाः—now a feminine noun meaning ‘praise’ as in ‘तो जेथें जातो तेथें त्याची वाहवा होते’ (wherever he goes he is praised) was originally a repetition of the exclamatory interjection ‘वाः!’ in Sanskrit.

(11) कामा नयेः—originally meant कामास येणार नाही (will not serve the purpose), *i. e.* उपयोगी पडणार नाही (will not be of use), as in ‘मना वासना दुष्ट कामा नयेरे’ (‘oh mind, it is not of any use to have a wicked desire’). But now it means कामाचें नाही, चालावाचें नाही, स्वपणार नाही (‘of no purpose,’ ‘will not do,’ ‘will not be tolerated’).

(12) चिरं-जीवः—originally means ‘फार दिवस जग,’ (‘live long’); *i. e.* it was a sentence used as a blessing. But now it means the ‘son’ or ‘boy’ in whose favour the blessing is to be expressed.

(13) भिक्षार्हः—is evidently a corruption of the Sanskrit sentence ‘भिक्षां देहि’ meaning ‘give me alms.’ Now it is a feminine noun meaning *the act of asking for alms.*

(14) कोरड्यासः—was originally a dative form of कौरु and meant ‘कोरडी जी भाकर तिजसाठी’ (‘something for the dry bread’); and now it points out a thing that is used or eaten with the dry bread to make it wet.

(15) किंतुः—was originally a combination of two Sanskrit indeclinables किं and तु and had an adversative meaning. But now it is a noun meaning opposition or doubt.

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## CHAPTER XXVI.

### PUNCTUATION.

**659.** Punctuation is the mode of dividing one clause or one part of a sentence from another to help the readers to understand properly the meaning of the sentence. This is done by means of certain points, stops are marks used for the purpose.

**NOTE.** Formerly there were no such signs in Marathi. They are now introduced into Marathi prose from the English language and are being introduced in poetry also.

**660.** The following are the different marks of punctuation:—

Comma	{	..... ,	Note of exclamation	{	..... !
स्वल्पविराम	{	..... ,	उद्गारचिन्ह	{	..... !
Semicolon	{	..... ;	Brackets	{	..... ( ) or [ ]
अर्धविराम	{	..... ;	कोष्ठ	{	..... ( ) or [ ]
Colon	{	..... :	Dash	{	..... —
अपूर्णविराम	{	..... :	अपसारणचिन्ह	{	..... —
Full-stop	{	..... .	Hyphen	{	..... -
पूर्णविराम	{	..... .			
Note of Interrogation	{	... ?	Inverted Comma	{	‘ , or “ ”
प्रश्नचिन्ह	{	... ?	अवतरणचिन्ह	{	‘ , or “ ”

**661. Comma स्वल्पविराम:—**(a) A Comma is used (1) to join words of the same kind; when they are more than two, the last two being joined with a co-ordinating Conjunction; (2) to separate words of different kinds; (3) to take rest while uttering a long sentence and (4).

to separate subordinate clauses according to the meaning, and thus to avoid confusion; as,—‘रामा, गोविंदा, व कृष्णा, तसीच मनी, हीं त्याचीं मुलें आहेत; जमिनीवर, घरांवर आणि झाडां-वरून वर्ष पडलें होतें.’

(b) It is used to separate a noun in the vocative case from the rest of the sentence; as,—‘काल कोठें गेला होतास, रे रामा ? ’ ‘मुला, तुझें नांव काय ? ’

(c) Elliptical sentences are separated from the principal sentence by putting a Comma after them; as,—‘मला ठाऊक नाही ~~म्हणजे~~ तो म्हणाला.’

NOTE. Elliptical sentences are not thus always separated. Separation is necessary only when it is desirable to make the sense clear.

(d) When a sentence contains several subjects or agents, or several objects or several words of the same grammatical value, they are separated by a comma; as,—‘रामा, गोविंदा, कृष्णा व गोपाळा यांनीं, कोंबडा, कुणा, मांजर, व हत्ती पाहिला; ’ ‘हरीस लिहितां, वाचतां, घोड्यावर बसतां, चिन्न काढावयास, गावयास व हिशेब करावयास येतात; ’ &c.

(e) When a word in the nominative or accusative case is followed by an appositional word ( in the same case ), a comma is placed after each word; as,—‘मुसलमा-नांचा पैगंबर, महमद, अरबस्तानांत जन्मला; ’ ‘हरीचा भाऊ, रामा, बास बोलाव; ’ &c. This rule is not however universal.

(f) A Comma is put before the indeclinable की when it introduces a noun clause, even when the indeclinable is not expressed; as,—‘तो म्हणाला, ( की ) मी उद्यां जाईन.’

NOTE. The rule that should be generally observed in using a Comma in such cases is, that the words or sentences

that are separated from one another should be of the same nature. It is in accordance with the rules of composition to use some copulative or some other indeclinable, or to make altogether a different sentence, when the words or sentences are not of the same kind.

**662. Semi-colon अर्धविराम :—**(a) When the sentences to be separated by a Comma are larger ones, or when the use of a Comma is already made once or twice, Semicolon is used; as,—**तू आपल्या गुरूचा अभ्यासाबद्दल साखला, बापापासून वर्तणुकेबद्दल साखला, व शाळेतून आपल्या परीक्षेतील मार्कांचे पत्रक भरून आण; मग पहातां येईल तुला जागा देण्याचे.**

(b) A Semicolon is used to give a greater emphasis to different clauses, or to prepare the mind to draw an inference; as,—**‘मी गांधीं जातांच अगोदर रावसाहेबांना भेटलीं; नाहीं तर त्यांची तब्येत जायची.’**

(c) Even when a sentence is complete, a Semicolon is used after it when it has a close connection with the following sentence.

**663. Colon अपूर्णविराम :—**The Colon is generally used in the place of a Semicolon.

(a) It is used to introduce an additional remark in explanation or confirmation of the previous one; as,—**‘आतां आम्हास येथे मुक्काम केलाच पाहिजे; पुढें गेलों तर रात्र होईल.’**

(b) To introduce a quotation or an example of a rule; in this case it is followed by a dash; as,—**‘मुक्काम म्हणतो :—‘परमेश्वराची कला कोण जाणेल ? तो पांगळ्यास पायांवाचून वागवितो.’ ‘विशेषणाचा उपयोग पुष्कळदां नामासारखा होतो :—जसे, कोणा महाण्यास कोलाव.’**

**664. Full-stop पूर्णविराम :—**The Full-stop is placed after a sentence when it is finished and is complete in

meaning, and has no close connection with the following sentence.

**665. The Note of Interrogation प्रश्नचिन्हः**—It is used after a sentence which contains a question; as,—  
'रामा आज आला काय ?'

**636. The Note of Exclamation उद्गारचिन्हः**—This sign is used after a sentence or word that expresses some sudden feeling or emotion, such as joy, delight, fear, wonder, &c.; as,—  
'अहाहा ! चांदनें कसें स्वच्छ पडले आहे !'  
'बारा किती गार येता !'  
'वाः ! मोठेच शाहणे आपण !'  
'हाय हाय ! आतां आमचें कसें होईल !'

— **637. A Dash अपसारणचिन्हः**—A Dash is used to explain further what is said before; or to introduce an idea suddenly caught hold of by interrupting the narration. It is generally preceded by a Comma or Semicolon; as,—  
'रामा असें म्हणाला असेल खचित;—तो इतका हाडगाच आहे.'  
'राज निरभ्र आणि शांत होती;—ती शरदृतुंतील राज होती.'

**638. The Brackets कासः**—A sentence, a clause or a word which is an interpolation used to make the meaning of the foregoing sentence more clear, and which, even when omitted altogether, does not affect the sentence, is put within a pair of brackets which are either circular (thus) or rectangular [ thus ]. Sometimes Dashes are made use of in the place of Brackets.

*Examples* — 'हवेंत भरपूर असणारा हा बायू ( ज्यास 'माणवा-  
यू' असें अन्वर्थक नांव दिलें आहे तो ) मनुष्याच्या जीवनास अत्यंत  
जकरीचा आहे; ' 'राड्याचा खरा वारस शिवाजी [ म्हणजे संभाजी-  
चा मुलगा ] हा त्या वेळीं सहा वर्षांचा होता म्हणून राजाराम हा रा-  
ड्याधिकारी [ ज्याला ईंग्रजीत regent म्हणतात ] म्हणून काम करूं  
लागला.'

**669. The Hyphen :—**This sign is used to join two parts of the same word or compound; as,—‘राज-विभाग,’ ‘राज-भाग,’ ‘सुवर्ण-कांत,’ ‘धनुस्त्र-बाण,’ ‘बाग-बाण,’ &c.

**670. Inverted Commas अवतरणचिन्हें :—**When an extract is made from an author, or when a speech is reported, the quotation marks called the ‘*Inverted Commas*’ are used (thus ‘ ’ or thus “ ”) on both the sides of the extract or speech. When there is a single word, or when only a small sentence or phrase is extracted, the marks are single. They are also single when in a sentence a word is to be pointed out as separate from amongst the rest; as,—“मी खचित्त तुझ्याबरोबर येणार नाही,” रामा म्हणाला. ‘ऊन’ हा कृदन्ताच्चा एक प्रत्यय आहे. ‘नाम’ म्हणजे पदार्थनामार्चें नांव.

**671.** It is the old manner of showing the lines in poetry, by putting a vertical line at the end of the first and the third lines and two at the end of the second and the fourth, and two again after the figure numbering the stanza; as,—

‘स्वामी मातें नेति गोदावरीतें ।

यद्वातेंही चित्त मोश वरीतें ॥

भावोजीनीं निर्मिली पर्णशाला ।

तैसें हे ना रत्न वा स्वर्ण शाला ॥ १ ॥

(a) Sometimes only a Comma is used after the first and the third lines instead of a vertical line; the second line is followed by only one instead of two vertical lines, and the figure numbering the stanza is placed at the end of the fourth line with or without a pair of vertical lines on both the sides. This way of marking stoppages in poetry is going out of use since the introduction of the signs of punctuation.



## CHAPTER XXVII.

### ANALYSIS OF SENTENCES

वाक्य-परिच्छेद.

**672.** Analysis means 'breaking up.' Grammatically this term admits of several applications, such as, *analysis* of a संघी (as,—रामाश्व = राम + आश्व), *analysis* or dissolving of a compound (as चक्रपाणी = चक्र अहे पाणी-चक्रपाणी म्हणजे हातीं उवाच्या ती ); *analysis* of a word means breaking it up into prefixes, stem and affixes, ( such as,—अनुकरणीय = अनु pre. + करण from the root कृ + ईय suffix ); and *analysis* of a sentence or a clause, &c. We have at present to deal with the last sense of the word.

( a ) Analysis of a simple sentence means breaking it up into its component parts, viz, subject, attributive adjuncts, predicate, object and adverbial adjuncts.

( b ) Analysis of a compound or a complex sentence means breaking it up into its component clauses, stating their connection with one another, and then each clause into its component parts, just like in the case of a simple sentence.

**673.** We now go on to the Analysis of simple sentences.

( a ) A simple sentence has its subject and predicate. The subject ( कर्ता or उद्देश्य ) may have one or more adjuncts and these are called Enlargements of the subject ( उद्देश्य-विस्तार ).

(b) The predicate (विधेय) may be a transitive verb and will then have its object (कर्म or विधेय पुरक). The predicate may besides have adjuncts and these are called extensions of the Predicate (विधेयविस्तार); and the object (कर्मपदविस्तार). This exhausts the simple sentence.

(c) Hence in Analysis, the various possible parts of a simple sentence are:—

- (1) The subject : as,—‘ पक्षी घरटें बांधितो. ’
- (2) Enlargements of the subject : as,—‘ मोठा पक्षी घरटें बांधितो. ’
- (3) The Predicate : as,—‘ पक्षी घरटें बांधितो. ’
- (4) Extensions of the Predicate : as,—‘ पक्षी उंच वृक्षावर घरटें बांधितो. ’
- (5) The Object : as,—‘ पक्षी घरटें बांधितो. ’
- (6) Enlargement of the object : as,—‘ पक्षी आपलें सुंदर घरटें बांधितो. ’

Now the whole sentence.—‘ मोठा पक्षी आपलें सुंदर घरटें उंच वृक्षावर बांधितो. ’

(d) If the verb be a form of any of the verbs बनणें, असणें, होणें, लागणें, सोधणें, &c. it may take after it to complete its meaning a word or words, without which the sense of the predicate is not complete; these are the complements of the predicate; such as,—‘ तो हरीचा भाऊ आहे; ’ ‘विष्णू त्याचा चाकर झाला; ’ ‘तो अलीकडे साधू बनला आहे; ’ ‘तो हरीचा मामा लागतो; ’ ‘तूं हरीचा सोबती सोभतोस; ’ &c.

NOTE. The student should remember that the verb and its complements taken together are spoken of in analysis as the Predicate. Thus, in the above examples, the predicates

are,—‘हरीचा भाऊ आहे;’ ‘चाकर झाला;’ ‘साधू बनला आहे;’ ‘हरीचा सोबती सोबतो;’ &c.

(e) The Predicate is a Verb; or when it consists of more than one words, one of the words must be a verb; therefore, the verb is the most important word in a sentence. So in analysis, the first thing is to find out the Verb,—the Predicate. Next in importance is the Subject of the sentence; that is, the thing about which we speak. If the verb is transitive we have the object. Next we trace out the several adjuncts if there be any, of the various principal members of the sentence.

(f) The Subject and Object are nouns or words used as such, and adjectives generally denote their attribute; so the Enlargements of the Subject and Object are Adjectives. Adjective sentences and Adjective phrases are also used in that sense. In the same manner, the Extensions of the Predicate are Adverbs, Adverbial clauses or Adverbial phrases.

(g) In a sentence that is in the Active construction, the word denoting the Doer of the action is the Subject; in a passive sentence, the Object becomes the Subject; and in a sentence in the Absolute construction, there is no Subject. Examples :—

Active Construction : ‘रामा पुस्तक वाचिलो’ (Sub. रामा )

Passive Construction : ‘रामानें पुस्तक वाचिलें.’ (subjectपुस्तक, which is the original object; and रामानें is the Agent).

Absolute Construction : ‘रामानें रावणास मारिलें;’ ( There is no Subject; रामानें is the Agent; and रावणास is the Object ).

674. The following are the examples of simple sentences of the easiest form :—

तारे चकाकतात  
पुस्तक उपयोगी आहे  
पाऊस पडत आहे

ती ओरडली  
सूर्य मावळला  
चंद्र उगवेल

(b) In these sentences we have nothing but Subject and Predicate. They may be represented thus :—

Subject.	Predicate.	Subject.	Predicate.
तारे	चकाकतात	ती	ओरडली
पुस्तक	उपयोगी आहे	सूर्य	मावळला
पाऊस	पडत आहे	चंद्र	उगवेल

(c) Now we shall form sentences by adding the objects. Thus :—

तो घर विकतो  
गाय गवत खाईल  
विष्णू बक्षीस मिळवील

तो दुःख करितो  
लोक विहिरी खणतात  
पक्षी घरटी बांधितात

Subject.	Object.	Predicate.	Subject.	Object.	Predicate.
तो	घर	विकतो	तो	दुःख	करितो
गाय	गवत	खाईल	लोक	विहिरी	खणतात
विष्णू	बक्षीस	मिळवील	पक्षी	घरटी	बांधितात

(d) In the following sentences, Complements of Verbs are to be set down along with the Predicates. Sometimes such verbs take an object as well as a Complement :—

Subject.	Object if any.	Predicate with Complements.
औरंगझेब	—	प्रबळ बादशाहा झाला
वैद्य	त्यास	बरा करील
तो	—	मोठ्याने बोलत होता
मुलगा	धडा	म्हणत होता
आम्ही	त्याला	इमानी समजलों
लोक	त्यास	राजा करितील
हरी	—	साधू बनला
मी	ते पुस्तक	त्याच्या स्वाधीन करीन.
तो	आपले काम	करून टाकितो.
विदू	पुस्तक	हार्ती देईल.

N. B. Words that go along with the principal verbs in order to form compound verbs are just like *complements*; such as,—‘ पाठवून देणें,’ ‘ पायांत घालणें,’ ‘ गम खाणें,’ ‘ प्रगट होणें,’ ‘ गप्पा मारणें,’ &c.

(e) The Passive and Absolute sentences may be analysed thus :—

Construction.	Agent.	Subject.	Predicate.
Passive.	हरीनें नीं मला आमच्यानें	पत्र है काम पुस्तक	लिहिलें वाचलें आहे करवेल वाचवणार नाही
	Agent.	Object.	Predicate.
Absolute.	रामानें मुलांनीं तुम्ही तुम्हाला	रावणास — त्यास —	मारिलें खेळारें धाडारें बसवतें

*N. B.* It must be remembered that the object becomes the subject in the passive, and there is no subject at all in the absolute construction; and the original doer, which is the subject in the active construction, becomes the agent in both. The words denoting agents may also be considered as Extensions of the predicate.

**675.** The underlined expressions in the following are to be considered as Extensions of the Predicate :—

- (1) An Adverb,—‘ तो लीकर येईल. ’
- (2) A case-form of a noun,—‘ तो रागानें किंवा जलदीनें गेला. ’ ‘ मी रविवारीं येईन. ’ ‘ तो वर्षभर पुण्यास होता. ’ ‘ जुझ्या-पुढें कोण बोलिल ? ’ &c.
- (3) An Infinitive or Verbal derivative :—‘ मीं तो धडा वाचून टाकला ’ ‘ मी त्याला असें सांगून चुकलों. ’
- (4) ~~An~~ Adverbial sentence or Phrase :—(1) जेथें तो असेल, तेथें मनुष्य पाडवा. (2) ‘ तूं घरीं नसत, मी येणार नाही. ’

**676.** The following are the examples of the most complicated kinds of simple sentences :—

- (1) चांगले विद्यार्थी रोज सकाळीं लवकर उठून आपला अभ्यास मन लावून करितात.
- (2) त्याला असें म्हणावयास कांहीं योग्य कारण नाही.
- (3) त्या कडक पंतोजीनें उनाड मुलांस चांगला मार दिला.
- (4) असें बोलून तो लगेच चालता झाला.
- (5) गांवांतलीं गुरें सर्व मिळून रानांत जाऊन कोंवळा चारा यथेच्छ खातात.
- (6) मी त्याला ते पुस्तक वाचावयास दिलें.
- (7) हरीनें आपल्या मुलास कामासाठीं गांवाला धाडिलें.
- (8) साहाण्या मुलांनीं आपले हातपाय स्वच्छ धुवावे.

(a) These sentences may be analysed by mentioning different kinds of words, such as, subject, object, completion, extension, &c.; or they may be analysed in a tabular form, thus :—

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\*All forms of cases, except those of the nominative, and accusative, are to be considered in analysis as adverbs and extensions of the predicate. These may denote time, place, manner, condition, accompaniment, &c. according to the sense.

No. of Sentence	Subject.	Enlarge-ment.	Object.	Enlarge-ment.	Predicate.	Extension.
1	विद्यार्थी	चांगले	अभ्यास	आपला	करितात	रोज सकाळीं ( time ) लीकर उठून } manner मन लावून }
2	कारण	कोही बोलव	—	—	नाहीं	स्थाला असें म्हणावयास ( purpose )
3	भार स्वा कडक पंतो- जीनि ( agent ) <sup>1</sup>	चांगला	—	—	दिला	उनाड हुलास ( indirect ) <sup>2</sup> object
4	तो	—	—	—	बालता (३) झाला	लगेच ( time ) असें बोलून ( manner ) सर्व मिळून 1 रानांत जाऊन } manner 2 दयेच्छ }
5	घुरें	गांवांतलीं	चारा	कोंबळा	खातात	स्थाला ( indirect object ) <sup>2</sup> वाचावयास ( purpose ) कागासाठीं ( purpose ) गांवाला ( place )
6	पुस्तक मी ( agent ) <sup>1</sup>	तें	—	—	दिलें	स्थाला ( indirect object ) <sup>2</sup> वाचावयास ( purpose )
7	हरिनि ( agent ) <sup>1</sup>	—	हुलास	आपल्या	धाडिलें	कागासाठीं ( purpose ) गांवाला ( place )
8	हातपाव सहाय्या हुलांनीं ( agent ) <sup>1</sup>	आपले	—	—	पुढावे	स्वच्छ ( manner )



NOTE 1. Agent may be mentioned under 'subject,' being separately marked, as 'agent.'

NOTE 2. Indirect object may be mentioned under the extension, separately marked.

NOTE 3. A predicative adjective may go with the verb, or may be put as the enlargement of the subject, being marked separately as a *predicative adjective*.

**677.** In some sentences which appear to be simple sentences, we have two separate Subjects belonging to the same Predicate; the Verb being expressed but once; as,—

‘ तो आणि मी उशीरां शाळेस गेलों. ’

‘ कृष्णा किंवा गोविंदा येईल, ’ or

‘ कृष्णा आणि गोविंदा येतील. ’

(a) These are Contracted sentences ( संक्षिप्त वाक्ये ). We are to analyse them by filling up the necessary words and forming different independent simple sentences joined by connections. The whole may be considered as Compound Sentences. Thus,—

(1) ‘ तो आणि मी उशीरां शाळेस गेलों ’ means ‘ तो उशीरां शाळेस गेला आणि मी उशीरां शाळेस गेलों. ’

(2) ‘ कृष्णा किंवा गोविंदा येईल ’ means ‘ कृष्णा येईल किंवा गोविंदा येईल. ’

(3) ‘ कृष्णा आणि गोविंदा येतील ’ means ‘ कृष्णा येईल आणि गोविंदा येईल. ’

(4) ‘ बाजीराव आणि त्याचे सैन्य एक महिन्याने नर्मदेवर जाऊन पोहोचले ’ means ‘ बाजीराव एक महिन्याने नर्मदेवर जाऊन पोहोचला, आणि त्याचे सैन्य एक महिन्याने नर्मदेवर जाऊन पोहोचले. ’

(b) Sometimes two Nominatives joined together make up one subject of the Verb; as,—

- ' माधव आणि रमा नवरात्राचको आहेत. '  
 ' गोदी आणि बाळू बहीणभावडे होती. '  
 ' वरण आणि मात हे मुख्य अन्न मानले आहे.  
 ' बा विनांत मनुष्ये आणि झाडे खुबीने जुळवून घातली आहेत. '  
 ' हा कुत्रा आणि हे मांजर जिवलग मित्र बनली आहेत. '  
 ' पुस्तके, वस्त्रा, विने, नकाशे, वगैरे माझी मालमत्ताच होय. '

These are simple sentences; and the Predicate cannot be used of each of the Nominatives separately, as in the case of sentences in (c) above.

**678. Complex Sentences.**—In a complex sentence, different sentences are so joined together by connectives, that, out of them, only one is independent or principal and all the rest are dependent or Subordinate. For example,—‘तो मला म्हणाला, कीं मी उद्यां सकाळीं सुद्धा घरीं जाईन आणि मग काय व्यवस्था करावयाची ते सांगेन.’ Here, ‘तो म्हणाला’ is the principal sentence, and the other two are subordinate to it.

**679.** The Subordinate Sentences or Clauses which go to make up complex sentences are of three kinds; viz.,—the Noun clause, the Adjective clause, and the Adverbial clause.

(1) A Noun clause performs the function of a noun and often stands as the subject or object of a verb. It is generally introduced in a sentence with the pronoun **हे** or **असे** after it when standing as the subject, and with the indeclinable ‘**कीं**’ before it or the adjective **असे**, after it when standing as the object; as,—‘**हे** घरीं जावे हे आतां बरे दिवसे’ (subject;) ‘**रामा म्हणाला, कीं मी आतां घरीं जाईन.**’ ‘**मी आतां घरीं जाईन असे** रामा म्हणाला.’

(2) An Adjectival clause performs the function of an adjective; it is generally introduced with a relative pronoun; as,—‘ जो मनुष्य मी काल पाहिला तो हाच होय. ’

(3) An Adverbial clause performs the function of an indeclinable, and like that, it shows time, place, manner, condition, &c. It is introduced with some suitable indeclinable at the beginning of it; as,—‘ जेव्हां तो तेथें गेला, तेव्हां काम झालें; ’ ‘ जर तो तेथें जाईल, तर काम होईल; ’ ‘ ज्याअर्थी तो तेथें आहे, त्याअर्थी काम होईल; ’ &c.

NOTE. In Complex Sentences, the words by which the subordinate clauses are introduced are often omitted; as,—‘ तो म्हणाला मी जाईन, ’ ‘ तो तेथें जाईल तर काम होईल. ’

**680. Compound Sentences.**—When two or more sentences, independent of one another, are linked together into one sentence, it is called a Compound Sentence.

( a ) A Compound Sentence may be composed of (1) two or more simple sentences; (2) two or more complex sentences; (3) one or more simple sentences joined with one or more complex sentences; and (4) one or more simple sentences joined with one or more compound sentences. Examples :—

(1) ‘ तो तेथें आला आणि लगेच गांवाला निघून गेला. ’

(2) ‘ तो म्हणाला की मी घरी जाईन, आणि बापाला लुड्या बरोबर खेळावला जाऊं काय म्हणून विचारिन. ’

(3) ‘ मला असें वाटतें, की जर तो चांगला अभ्यास करील तर जेव्हां परीक्षेत पास होईल. ’

(4) ‘ तो असें म्हणाला आणि लगेच चालता झाला; कारण की त्याच्या घरी पाहणे बाबबाचे होते व लग्नसमारें चालवण्या होता. ’

**681.** In analysing a complex or a compound sentence, we are first to find out all the different sentences and name them as *a, b, c, d, &c.*; and then we are to state their relation with one another. Then we are to analyse each sentence separately. After we have stated the relation of different sentences, we are to consider each sentence as an independent one in analysing it.

**682.** We are to analyse a sentence by putting down in order the subject, the predicate, and all other necessary things; or we may analyse it in a tabular form as shown before.

**683.** The principal distinction between a complex and a compound sentence is, that in the former, there is but one leading, principal, independent clause, and all other clauses are dependent on it; while in a compound sentence, there are two or more independent clauses, on any of which there may be other dependent clauses.

**684. General Directions.**—Before proceeding to analyse a sentence, students should bear in mind the following general directions:—

(1) When you take a sentence for analysis, first observe whether it is simple, complex or compound. If complex, note the principal clause and subordinate clauses. If compound, note which are the co-ordinate clauses. Then the different clauses should be named as *a, b, c, d, &c.*

(2) Sometimes all the words necessary to complete the sentence are not mentioned; some of them are omitted. These should be put in their proper places before proceeding to analyse. This is called the *filling up of the ellipsis*.

(3) In a simple sentence or clause, first note the Predicate, then the Subject, then the Object if there be any, then the Enlargements of the Subject and the Object, and then the Extensions of the Predicate.

(4) If the clause be subordinate, follow the same course, noting also to what the clause is subordinate and what is the nature of that subordination.

(5) Cases of nouns &c. formed by means of terminations or post-positions are not always extensions. Care must be taken to assign them properly to words and phrases to which they belong.

(6) Verbs of incomplete predication, such as,—  
अस्तवें, होवें, करवें, नेमवें, समजवें, मानवें, &c. cannot stand alone as Predicates. With such verbs the 'Predicate' is made up of the verb and its complement.

(7) In the कर्तरि construction, the Subject is in the nominative case, and the Object in the accusative, which is formed with or without terminations according to rules. In the कर्मणि construction, the original doer, which is now the Agent, is in the third case, and the Object, which becomes the Subject, is in the Nominative case. And in the भावी construction the verb is Absolute, having no Subject; the original doer which is then the Agent is in the third case, and the Object in the accusative case with terminations.

(8) When the sentences are separated from each other and named, the joining indeclinables, and other connectives as well as words in the vocative case if there be any, are to be dropped as they are no longer necessary.

(9) In every sentence, the essential parts are two;—the Subject and the Predicate.

The Subject may be,

1. A Noun.
2. A Pronoun.
3. An Adjective, participle or कृदन्त used for a Noun.
4. A Noun Phrase.
5. A Noun clause (except in a simple sentence.)

(10) The Predicate is a finite Verb, sometimes with a complement. When the verb is transitive it takes an object, which may be a Noun &c. just like the Subject.

(11) The Adjuncts of the Subject or Object are enlargements. When the Subject or Object is either a noun or pronoun, it may be enlarged by any one or more of the following.—

1. An Adjective.
2. A Noun or a pronoun in the genitive or any other case.
3. A Noun in Apposition.
4. An Adjective phrase or clause.

N. B. When the Subject or Object is a कृदन्त it may be enlarged by its object.

(12) Adjuncts of the Predicate are called Extensions. The Predicate may be extended by any one or more of the following:—

1. An Adverb.
2. A case of a noun or a pronoun formed by means of a termination or post-position.
3. An Adverbial clause or phrase (except in a simple sentence.)

685. We now present the detailed analysis of some typical sentences of different kinds.—

(a) Simple sentences:—

1. “एका खेडेगांवचा रामराव देशमुख एके दिवशीं आपल्या सोन मुलांस बरोबर घेऊन कसब्यास जावयास निघाला.”

(2) “हरीचें असें बोलणें ऐकतांच मीं लगेच कागदलेखणी घेऊन हरीचे भावाला पत्र लिहिलें.”

(3) “जुझा वडील भाऊ जुला यासंबंधाची साद्यंत हकीगत उद्यां खचीत सांगिल.”

Sentence.	Subject.	Enlargements of the subject.	Predicate.	Completion with Enlargements.	Extension.
1	रामराव देशमुख	एका खेडेगांवचा.	निघाला		(1) एके दिवशीं (time) (2) आपल्या सोन मुलांस बरोबर घेऊन (manner) (3) कसब्यास (place) (4) जावयास (purpose)
2	पत्र मी (agent)		लिहिलें	हरीचे भावाला (indirect)	(1) असें हरीचें बोलणें ऐकतांच, लगेच (time) (2) कागद लेखणी घेऊन (manner)
3	भाऊ	जुझा वडील	सांगिल	(1) या संबंधाची साद्यंत हकीगत (direct) (2) जुला (indirect)	(1) उद्यां (time) (2) खचीत (manner)

(b) Complex sentences :—

“गाई गृहासि आल्या, मावळला रविहि, कच न आढळला, तेव्हां सोडुनि धृति-नग शुक्रसुता-बुद्धि-भूमिला ढळला.”

This is made up of the following different sentences:—

- a. गाई गृहासि आल्या.
- b. मावळला रविहि.
- c. कच न आढळला.
- d. तेव्हां सोडुनि धृति-नग शुक्रसुता-बुद्धि-भूमिला ढळला.

Here, *d* is the principal sentence, and *a*, *b* and *c* together form a compound adverbial clause subordinate to *d*.

*N. B.* In this sentence we understand ‘जेव्हां’ to correspond with ‘तेव्हां’ but this may also be considered as a compound sentence.

Sentence	Subject	Enlargement.	Predicate	Completion	Extension.
<i>a</i>	गाई		आल्या		गृहासि (place)
<i>b</i>	रवि		मावळला		हि (manner)
<i>c</i>	कच		आढळला		न (manner)
<i>d</i>	धृतिनग		ढळला		(1) तेव्हां (time) (2) शुक्रसुता- बुद्धिभूमिला सो- डुनि (manner)



2. (a) “मी असें ऐकतों, । (b) कीं हरीच्या बापानें त्याला पुस्तकें घेण्यासाठीं म्हणून जे पैसे दिले, । (c) ते त्यानें काल आपली मंडळी जमल्यावर । (d) जुगारांत घालविले.”

Here, *a* is the principal sentence; *b*, *c*, and *d* together form a complex noun sentence subordinate to *a*; *b* and *c* are subordinate to *d*, *b* being an adjectival and *c* an adverbial sentence.

Sentence.	Subject.	Enlargement.	Predicate.	Completion.	Extension.
<i>a</i>	मी		ऐकतों	असें	
<i>b</i>	पैसे हरीच्या बापानें ( agent )	जे	दिले	त्याला (indirect)	पुस्तकें घेण्या- साठीं ( purpose )
<i>c</i>	मंडळी	आपली	जमली		काल ( time )
<i>d</i>	ते त्यानें ( agent )		घालविले		(1) यावर (time) (2) जुगारांत ( manner )

(c) Compound sentences :—

1. “ (a) जुडी मारण्याची घांट हें एक मोठें पात्र आहे ; (b) त्यांत वायू भरून, मनुष्यास आंत बसून, खोल पाण्यांत जा-

तां येतें; आणि (c) आंतला वायू नाहीसा होईपर्यंत\* (d) पाण्यांत राहतां येतें."

The whole is a compound sentence. There are four different clauses ; *a* and *b* form a compound sentence and *c* and *d* a complex sentence ; *a* and *b* together are co-ordinate to *c* and *d* together ; *c* is an adverbial sentence ( shewing time ) subordinate to *d*.

Sentence	Subject.	Enlarge- ment.	Predicate.	Completion	Extension.
<i>a</i>	हैं	बुडी मारण्या- ची घांट.	एक मोठें पात्र ( compl. ) आहे		
<i>b</i>	जातां	मनुष्यास ( agent of जातो )	येतें		(1) त्यांत वाळू भरून (manner) (2) आंत बसून (manner) (3) खोल पा- ण्यांत (place)
<i>c</i>	वायू	आंतला	नाहीसा (complement) होई		
<i>d</i>	राहतां		येतें		पाण्यांत (place)

\* A subordinate sentence governed by a post-position becomes an adverbial sentence ; and when the governing post-position is taken away, the sentence is a noun clause in the objective case governed by that post-position.

2. “मी तेथें जातों, तों तो माझ्या वृष्टीस पडला, ’ जेवण झाल्यावर पाणी पिणें चांगलें; अगोदर चाईट, ” “त्याला पैसे उसने देऊ नको, तो लबाड आहे, ” These and similar sentences are Compound sentences though they appear to be Complex; because, the second clause in each of them does not *define* or *modify* any thing in the first clause; but mentions some *additional* fact closely connected with the fact mentioned in the first. However, this will depend on the meaning of the sentence; the last sentence, for instance, might also be considered a Complex sentence.

3. “कच येतां बड हर्षे, धन्य म्हणे मीच कन्यका, मातें—  
वांचविला त्वांचि दिला हा, देईल कोण अन्य कामातें ? ”

The following are the different sentences :—

- a. कच आला. (1)
- b. [ तेव्हां देवयानी ] (2) बड हर्षे.
- c. ती म्हणे.
- d. मीच कन्यका धन्य [ आहे ]. (2)
- e. त्वांचि हा वांचविला.
- f. [ त्वां हा ] (2) मातें दिला.
- g. कामातें अन्य कोण देईल ?

NOTES (1) and (2). In naming the different sentences, we are often to supply the ellipsis; and a phrase containing a verbal derivative in the place of a finite verb may be considered to be a clause or sentence, putting the finite verb instead of the infinitive when possible. This latter arrangement is always possible when there is a phrase containing a nominative absolute case.

Here, the whole is a compound sentence; *a* and *b* are simple co-ordinate sentences, and the rest form a complex sentence co-ordinate to *a* and *b*; *c* is the principal sentence and *d*, *e*, *f* and *g* form a compound noun sentence standing as an object to म्हणे in *c*.

Sentence.	Subject.	Enlarge- ment.	Predicate.	Comple- tion.	Extension.
a	कच		आला		
b	[ देवथानी ]		हर्षे		बड (manner)
c	[ ती ]		म्हणे		
d	नी	कन्यका	धन्य (complement) आहि		च
e	हा त्या ( agent )		वांचाविला		च
f	हा		दिला	माते (indirect)	
g	कोण	अन्य	देईल	कामाते	

३. “ a शीघ्रकोपी दुर्वास हातीं कर्मडलू धारण करून कण्वकधीच्या आश्रमाप्रत आला; । b तेव्हां विरहानें भ्रान्तचित्त झालेल्या शकुन्तलेनें त्यास दुरून पाहिलें; । c परंतु तिचें मन टिकाणीं नव्हतें; । d यासाठीं तिनें त्याचेकडे दुर्लक्ष केलें; । e व सुनीनें रागावून तिला कडक शाप दिला, । f कीं तुझा प्रियपती तुला दीर्घकाल विसरेल. ”

The whole is a compound sentence; a, b, c and d and e and f together are co-ordinate to one another; f is a subordinate noun sentence standing in apposition to शाप in c. The sentence beginning with ‘यासाठी’ may also be taken as an adverbial sentence showing reason.

Sentence.	Subject.	Enlarge- ment.	Predicate	Completion.	Extension.
a	दुर्वास	शीघ्रकोपी	आला	कण्वक्षणी- च्या आश्रमा- प्रत (1)	हार्ती कमण्डलू धारण करून (manner)
b	शकुन्तलेने (agent) (2)	विरहानें भ्रान्त चित्त झाले- ना (of the agent)	पाहिलें	त्यास	तेव्हां (time) दुरून (place)
c	मन	तिचें	नव्हतें		ठिकाणीं (place)
d	दुर्लक्ष तिनें (agent)		केलें		यासाठीं (reason) त्याकडे (place)
e	शाप	कडक	दिला	तिला (indirect)	रागावून (manner)
f	पती	प्रिय	विसरेल	तुला	दीर्घकाल (time)

NOTE. (1) See Sec. 484 ; or this may be considered as an extension showing place. The sentence *b* being in the absolute construction there is no subject.

683. We shall now explain the analysis of some remarkable sentences :—

(1) ' शाहूने बाजीरावास पेशवा केलें ; '—बाजीरावास-Comple-  
tion; पेशवा-Complement.

(2) 'हरीला आज मुंबईस जावयाचें आहे;'-जावयाचें-Subject-हरीला, मुंबईस-Enlargements.

(3) 'मला मळमळून येतें;'-मळमळून-Subject; मला-Enlargement.

(4) 'आम्हास पर्वतीजवळ सांजावलें;'-सांजावलें being an impersonal verb, there is no subject; so the sentence must be first constructed as 'आम्हांस पर्वतीजवळ सांजावणें झालें', and then analysed.

(5) 'त्याला घर बांधावयाचें आहे;'-त्याला-agent; घर-Subject; बांधावयाचें आहे-predicate; बांधावयाचें-Complement.

(6) 'मी आज जावयाचा आहे'-जावयाचा आहे-predicate.

(7) 'तो निघून गेल्याचें ऐकून मला वाईट वाटलें'-Here we must take the word वर्तमान after गेल्याचें; then 'तो निघून गेला' should be taken as a noun sentence, governed by चें forming an adjective with it.

(8) 'हरीला हें काम केलें पाहिजे'-केलें-to be taken with the predicate as a complement.

(9) 'विन्हासराव लढाईत मारला गेला'-मारला is the complement of the predicate.

(10) 'तो आज आलाच पाहिजे.'-आला or आलेला, is an enlargement of the subject.

(11) 'त्यांनीं आज गेलें पाहिजे'-गेलें is a verbal noun, subject of पाहिजे.

(12) 'मला गुजराथी वाचावयास येतें'-गुजराथी-subject; मला-extension, or indirect completion.

(13) 'तो परत आल्याचें मला कळीव'-'तो परत आला' should be taken as a sentence; याचें is the object of कळीव or we may take वर्तमान after आल्याचें.

(14) 'मुलांनीं फार बोलूंनये'-बोलूं-gerund-subject of ये. मुलांनीं-agent of बोलणें; hence the enlargement of बोलूं.

(15) 'असें करून तो निघून गेला'-'त्यानें असें केलें आणि तो निघून गेला.' 'मी असतां त्याच्यानें ब्र काढवला नाहीं'-'मी होतो, आणि ( म्हणून ) त्याच्यानें ब्र काढवला नाहीं;' &c.

(16) 'तो बोलावयास लागला'-'बोलावयास'-may be taken along with 'लागला' which is the predicate, or it may be considered as extension.

(17) 'तो असें बोलून चुकला'-'बोलून चुकला'-is the predicate; 'असें' is the object.

(18) 'तळ्याचें पाणी अगहीं आदून गेलें'-'आदून'-is the extension, or 'आदून गेलें'-is the predicate.

(19) 'तो तें काम करिता झाला'-'करिता झाला'-is the predicate; 'करिता' is a predicative adjective here; 'काम' is the object.

(20) 'मला केव्हांपासून मळमळतें'-The verb is impersonal and there is no subject; for analysis, the sentence should be changed as 'मळमळ होत आहे' or 'मळमळत आहे'; मळमळत is a verbal noun standing as the subject in the latter case.

## CHAPTER XXVIII.

### PARSING.

**687.** To **PARSE** a sentence is to deal with every word of the sentence separately and assign it to its class as a part of speech, to particularise its inflection if it has any, and to point out its syntactical relations with other words in the sentence. It is plain, therefore, that Parsing is connected with both the Etymology and the Syntax of words.

**688.** When a sentence is given for Parsing, first we must see whether it is a simple, complex or compound sentence. Then we should state the Prayoga or Construction of the whole sentence and of the each of the different clauses if there be any, and mention the subject, the object if any, and the verb.

**689.** In Parsing the words of different kinds, the following particulars should be stated:—

(1) **A Noun.**—The kind; the gender and number; the case; its relation with word or words in the sentence; the sense of the case (विभक्तीचा अर्थ). If the case is formed by means of a post-position, it should be stated to what case the post-position belongs. A noun or pronoun governed by a post-position should be considered to be in the Objective case. It is customary to state the ending vowel (अंत्य) of the noun in parsing, but that is unnecessary.



(2) **A Pronoun.**—Kind; the noun it stands for; and all other particulars as in the case of a noun.

(3) **An Adjective.**—Its kind; whether attributive or predicative: the noun or pronoun it qualifies.

**NOTE.** An adjective often stands for a noun. Then it should be parsed just like a noun.

(4) **A Verb.**—Transitive or intransitive; passive or active; mood; tense; person; number; gender; subject; object, if any.

**N. B.** (a) When the form of the verb belongs to the imperative, potential or conditional mood, no tense is required to be mentioned.

(b) Gender is to be stated when the form of the verb belongs to one of the tenses or moods that take genders (*vide* Sec. 289).

(5) **An Indeclinable.**—If a post-position, the noun it governs and the case which it denotes;—in the case of any other indeclinable,—the function it performs; such as, showing time, place, manner;—or, joining words or sentences.

**690.** We now take a few sentences as examples and show how they should be parsed.

(1) “अंताजीपंताचा सुलगा गोविंदा ओढीवर पुस्तक वाचीत बसला आहे, असें रस्त्यांतून पाहून मी घरांत गेलों.”

In this sentence there are two clauses; both are in the Active construction (कर्तरिप्रयोग).

**अंताजीपंताचा**—It is a possessive adjective, formed from the proper noun **अंताजीपंत**, qualifying the noun **सुलगा**.

**सुलगा**—Is a common noun, of the singular number, masculine gender, and in the nominative case, subject of the verb आहे.

**गोविंदा**—Is a proper noun, singular number, masculine gender and in the nominative case, in apposition to सुलगा.

**ओटीवर**—ओटी is a common noun, of the singular number, feminine gender, and in the objective case, ( or oblique form ), governed by the post-position वर, denoting the locative case.

**पुस्तक**—Is a common noun, of the singular number, neuter gender, and in the accusative case governed by ( or standing as the object of ) the verbal participle वाचीत.

**वाचीत बसला**—Is a verbal participial predicative adjective qualifying the noun सुलगा.

**आहे**—Is an active, intransitive verb, formed from the root आहे, indicative mood, present tense, third person, singular number, having for its subject सुलगा.

**असें**—Is a demonstrative pronominal adjective, demonstrating the foregoing sentence, singular number, neuter gender, and in the accusative case, object of पाहून.

**पाहून**—Indeclinable past participle, formed from the root पाह.

**मी**—Is a first personal pronoun of the singular number, masculine gender and in the nominative case to the verb गेलों.

**घरांत**—घर is a common noun of the singular number, neuter gender, and in the oblique form governed by the post-position आंत, denoting the locative case.

**गेलों**—Is an active intransitive verb, formed from the root जा, indicative mood, past tense, first person, singular number, governed by the subject मी.

(2) “ त्यानें तुला पत्र पाठविल्यास मला खपणार नाहीं. ”

There are two clauses in this sentence. The first clause is a noun sentence, and has become an adverbial one by the addition of **स**; the first is in the **कर्मणि** and the second in the **कर्तरि** construction. Both the clauses are in the indicative mood, and the second is a negative clause. After both the clauses are separated, the termination **यास** added to the first clause may be omitted.

**त्यानें**—Is the instrumental singular of the demonstrative pronoun **तो**, *m.* This is the agent of the verb **पाठविलें**.

**तुला**—\*Is the dative singular of the second personal pronoun **तू**. This is the indirect object.

**पत्र**—Is a common noun, of the singular number, neuter gender, and in the nominative case, subject of the verb **पाठविलें**; ( original object ).

**पाठविलें**—Is a passive transitive verb formed from the causative root **पाठव**† indicative mood, past tense, third person, singular number, neuter gender, having for its subject **पत्र**.

**मला**—Is the dative singular of the first personal pronoun **मी**; this is the agent of the verbal form **खपणार**.

**खपणार**—Is a future participial adjective (predicative) qualifying the pronoun **मैं** understood ( which is to be taken for **पत्र पाठविणें** or the foregoing sentence ).

\* It is sometimes difficult to know the gender of the pronouns of the first and second persons, especially when the verb is such as does not change for genders. In such cases, there is no need of mentioning the gender of the pronoun as well as the verb if it agrees with it.

† When the root is causative, that fact should be stated; but it is not necessary to mention that the root is primitive.

**नाहीं**—Is an active intransitive verb formed from the root नाहीं ( *vide* Sec. 312 ); indicative mood, present tense, third person, singular, neuter gender, having for its subject तें understood.

(3) “तुझ्यानें आपलीं मुलें पोसवत नसलीं, तर माझ्या स्वाधीन

कां करीनास ? ”

There are two clauses in this sentence which is a conditional sentence. The first is a subordinate sentence. Both are in the कर्त्तरि construction, and the whole is an interrogative sentence.

**तुझ्यानें**—Is the instrumental singular of the possessive adjective of the pronoun तूं. It is the agent of the action पोसवत.

**आपलीं**—Is a passive pronominal adjective, qualifying the noun मुलें.

**मुलें**—Is the accusative plural of the common noun मूल, neuter.

**पोसवत**—Is a present participial predicative adjective, qualifying the noun मुलें.

**नसलीं**—Is an active intransitive verb, formed from the root नस, conditional mood, past tense, third person, plural number, neuter gender, having for its subject मुलें.

**तर**—Is a conditional indeclinable.

**माझ्या**—Is the possessive adjective of the pronoun मी, in the oblique form, caused by the adjective स्वाधीन ( *vide* Sec. 58 ); or,

**स्वाधीन**—Is a predicative adjective qualifying the noun मुलें; or,

**माझ्या-स्वाधीन**—Is a compound pronominal predicative adjective, &c. This is a कर्मधारय compound.

**कां**—Is an indeclinable showing reason.

**करीनास**—Properly, this is करीस-ना, करिशी-ना ( *vide* Sec. 603, f. ); **करिशी**—Is a transitive active verb formed from the root

कर, indicative mood, old present tense, second person, singular number, having for its subject तूं understood. The object is तीं understood taken for मुलें. ना—Is a negative indeclinable.

(4) “कृष्णानें साहाय्य करून पांडवांचें संरक्षण केलें, अशी कथा काल आम्हीं श्रवण केली.”

There are two sentences. The first is a noun subordinate sentence, standing in apposition to कथा; both are in the passive construction.

कृष्णानें—Is the instrumental singular of the proper noun कृष्ण, masculine. This is the agent of करून and केलें.

साहाय्य—Is an abstract noun, singular number, neuter gender, and in the accusative case, object of करून.

करून—Is an indeclinable past participle.

पांडवांचें—Is the possessive adjective formed from the plural noun, पांडव, qualifying the noun रक्षण.

रक्षण—Is a common noun of the singular number, neuter gender, and in the nominative case, subject of the verb केलें. This is the original object.

केलें—Is a passive transitive verb formed from the root कर, indicative mood, past tense, third person, singular number, neuter gender, having for its subject रक्षण.

अशी—Is a pronominal adjective, qualifying the noun कथा.

कथा—Is a common noun of the feminine gender, singular number, and in the nominative case, subject of the verb केली; ( original object ).

काल—Is an indeclinable showing time.

आम्हीं—Is the instrumental plural of the first personal pronoun मी. This is the agent of केली.

श्रवण—Is a predicative adjective, qualifying the noun कथा.

**केली**—Is a passive transitive verb formed from the root कर, indicative mood, past tense, third person singular, neuter having for its subject कथा; the agent is आम्ही.

(5\*) “मी असतां कां माझ्या बापें केशमहासि पावावें,  
मग कैसें बापांनीं पुत्रापासोनी सौख्य इच्छावें?”

The whole is a compound sentence consisting of two co-ordinate sentences. The first is in the भावी and the second in the कर्मणि construction.

**मी**—Is the nominative absolute connected with the participle असतां ( vide Sec. 480.)

**असतां**—Present participial indeclinable.

**कां**—Indeclinable.

**माझ्या**—Possessive adj. in the oblique form, caused on account of the noun qualified by it being inflected.

**बापें**—Instrumental case ; agent of पावावें.

**केशमहास**—Object of पावावें.

**पावावें**—Is an absolute verb ; potential mood, agent, बापें ; केशमहासि, object.

**मग**—Indeclinable showing time.

**कैसें**—Pronominal predicative adj. of सौख्य.

**बापांनीं**—Instrumental case, agent of इच्छावें.

**पुत्रापासोनि**—पासोनि is a post-position of the ablative case.

**सौख्य**—Subject of इच्छावें. Original object.

**इच्छावें**—Is a passive verb. Potential mood.

(6) “हंसतं कर्म करावें भोगावें रडत तेंचि परिणामी.”

Here there are two sentences. Both are in the potential mood and in the कर्मणि construction. We must take मनुष्यानें or आपण as the agent or doer.

\* In the following sentences, every word is not parsed fully; only the important things are stated with regard to each word.

हांसत—Is a present participial indeclinable.

कर्म—Is the subject of करावें.

करावें—Passive, potential verb.

भोगावें—Passive, potential verb. Subject तें.

रडत—Present participial indeclinable.

तें—Is the subject of भोगावें ; it stands for कर्म.

चि—Is a determinative indeclinable.

परिणामी—The locative of परिणाम.

(7) “ श्रीपति झाला दशरथसुत राम दशाननासि माराया.”

This is a simple sentence. The construction is कर्तरि.

श्रीपति—Is a compound proper noun. This is the genitive Tatpurusha compound. Subject of झाला.

झाला—Active intransitive verb in the past tense.

दशरथसुत—Is a genitive Tatpurusha compound. Nominative case, standing in apposition to श्रीपति.

राम—Nom. case, in apposition to दशरथसुत.

दशाननासि—Acc. case, object of माराया.

माराया—Infinitive of purpose, depending upon झाला.

(8\*) “ कर्ता देव एक, तेणें केलें सर्व, तयापाशीं गर्व कामा नये.”

Here there are three sentences. First and third are in the कर्तरि and the second in the कर्मणि construction. The verb आहे is to be understood in the first sentence.

सर्व—The subject of केलें.

गर्व—Subject of ये.

कामा—In the dative case.

न—Negative indeclinable.

ये—Is the verb in the old present tense ( vide Sec. 321 N. B.)

(9) “ तो आज आला च पाहिजे. ”—आला is the verbal, passive predicative adjective of तो; पाहिजे is the verb.

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\* Hereafter the parsing of important words alone is explained.

(10) “रामाला आज मुंबईस गेलें पाहिजे.”—रामाला dative case, agent of गेलें. गेलें is a verbal noun, subject of पाहिजे.

(11) “हरिनें or हरीला हें काम केलें पाहिजे.”—हरिनें or हरीला-agent of केलें. केलें-is a passive verbal adjective qualifying काम. काम-is the subject of पाहिजे. This is कर्तरि construction.

(12) “विश्वासराव लढाईत मारला गेला.”—मारला-is the passive participial adjective qualifying विश्वासराव. This is कर्तरि construction.

(13) “अर्जून कर्णास मारिता झाला.” मारिता-Is a predicative verbal adjective showing agency.

(14) “हरीला मुंबईस जावयाचें आहे.” हरीला-dative case-agent of जावयाचें. जावयाचें-is a gerund or verbal noun, subject of आहे.

(15) “हरी आज मुंबईस जावयाचा आहे”—जावयाचा-is a verbal predicative adjective qualifying हरी.

(16) “मला पत्र लिहावयाचें आहे.”—मला--dative case, agent of लिहावयाचें; लिहावयाचें-predicative adj. of पत्र.

(a) “त्याचें पत्र लिहावयाचें झालें”—लिहावयाचें—predicative adj. of पत्र.

(17) “हें काम तोच करूं जाणें—काम-is the object of करूं. करूं—verbal noun or gerund, acc. case, object of जाणें.

(18) मला गुजराथी वाचावयास येतें, पण बोलतां येत नाही.”--गुजराथी-is the nominative of येतें and नाहीं; वाचावयास-infinitive depending on येतें; बोलतां-infinitive, depending on येत; येत-is the predicative adj. of गुजराथी, or बोलतां येत is an infinitive depending upon नाहीं. मला is the agent of वाचावयास and बोलतां.



(a) “मला लेखण्या करितां येतात.”—करितां-infinite, depending upon येतात. मला is the agent of करितां.

(19) “रामाला घरीं जावें लागलें.”—रामाला-agent of जावें; जावें-verbal noun, subject of लागलें.

(20) “तो घरीं जाऊं लागला.” “तो लगेच बोळूं or बोलावयास लागला.”—जाऊं, बोळूं and बोलावयास are infinitives or verbal indeclinables.

(21) “हरीनें बापाचें उगाच बोलून घेतलें.”—बोलून-is a verbal noun, subject (original object) of घेतलें.

(22) “तो असें सहज बोलून गेला.”—असें-object of बोलून; बोलून-indeclinable past participle, modifying the verb गेला.

(23) “मी आज येऊं शकत नाहीं.”—येऊं-verbal indeclinable or infinitive depending upon शकत; शकत-predicative adj. qualifying मी.

(24) “आई मुलांस जेवूं घालितें.”—जेवूं, is a verbal noun or gerund, object of घालिते; मुलांस is the object of जेवूं. “आईनें मुलांस जेवूं घातलें.”—जेवूं is a verbal noun, subject of घातलें. This is Passive construction.

(25) “माझें असें आहे, कीं मला कोणी बोललेलें खपत नाहीं.”—माझें-Possessive adj. used as noun, subject of आहे; असें-उद्देशार्थी प्रथमा; कोणी-instrumental case,-agent of बोललेलें; बोललेलें-verbal noun, subject of नाहीं; खपत-predicative adj. qualifying बोललेलें.

(26) “या औषधापासून तुला बरे वाटेल.”—बरें-Abstract noun ( i. e. बरेपणा ) subject of वाटेल ( vide Sec. 406, note ).

(27) 'तो उपयोगी आहे असेंच म्हटलें पाहिजे.'—असें-used for the foregoing sentence, subject of पाहिजे; म्हटलें-passive predicative adj. qualifying असें.

(28) " घालूं पाहसि दंडा उपटायी अहिमुखांत आंगोळी."—घालूं-is a verbal noun, object of पाहसि; दंडा is the object of उपटायी; आंगोळी,-object of घालूं.

(29) " गेल्याचा शोक वृथा न करावा."—गेल्याचा ( गेल्या पदार्थाचा ) possessive adj. formed from the possessive adj. गेला qualifying शोक. This is a passive construction.

(30) " तो आज परत आल्यास [ आल्याचें, किंवा आल्यावर ] मला कळीव."—Here, the termination स or चें, or the post-position वर is added to the sentence 'तो आज परत आला,' after forming the Sāmānyarūpa of it. 'तो आज परत आल्याचें ( वर्तमान )'-is the object of कळीव; and in the case of °आल्यावर or °आल्यास, that clause is to be parsed as an adverbial one and we are to understand तें after it which is to be the object of कळीव.

(31) पुणें थेथें रामराव म्हणून एक गृहस्थ राहातो. "—पुणें—is the acc. of place, in apposition to the indeclinable थेथ. म्हणून-indeclinable.

(32) " तो इतका अशक्त आहे कीं त्याला नेहमीं वैद्य जवळ बाळगावे लागतात, or बाळगिले पाहिजेत. " Here वैद्य is the subject of लागतात or पाहिजेत; बाळगावे or बाळगिले, passive adjectives qualifying वैद्य.

(33) " त्याच्यानें स्वहित किंवा परहित कांहीं व्हावयाचें नाही. " —व्हावयाचें-adjective qualifying स्वहित or परहित.

(34) " बाजिरावास इमजांना राज्य द्यावें लागलें. "—राज्य is the subject of लागलें; द्यावें, passive adjective qualifying राज्य; बाजिरावास-agent of द्यावें.

(35) "In the sentences having the expressions 'करूं नये' 'बोलूं नये,' 'करितां नये,' &c. न is the negative indeclinable; करूं, बोलूं or करितां is a verbal noun or gerund, subject of the verb ये.

(36) 'बोले-ना,' 'येई-ना' 'करी-ना'—Here, ना is the negative particle; in न लगे, लगे (लागे) is the verb, and न indeclinable. 'त्यास सांगणें न-लगे.'—सांगणें is the subject.

NOTE. न-लगे and न-ये may be considered as compound verbs for the sake of convenience.

(37) "शाहनें बाजिरावास पेशवा केलें"—This is an absolute construction, पेशवा is in apposition to बाजिरावास. पेशवा is the complement of the verb केलें. A passive sentence may be formed from this sentence as—'शाहनें बाजिराव पेशवा केला.'

(38) "नाम म्हणजे पदार्थाचें नांव."—In this sentence, the verb 'आहे' or 'होय' is to be supplied. Originally म्हणजे is म्हणिजे, the passive third person singular of the present of म्हण, and so नाम is the subject of म्हणिजे, and नांव is in apposition to it. But now नाम is to be considered as the subject of 'आहे' or 'होय,' म्हणजे an indeclinable, and नांव, in apposition to 'नाम.'

(39) तुला असें कधीही करावयास यावयाचें नाहीं, or करितां यावयाचें or येणार नाहीं. "—In this sentence, 'करावयास or करितां' is the verbal noun or gerund, subject of 'नाहीं;' and 'यावयाचें' or 'येणार' is a predicative adjective.

(40) "त्यानें मला अगदीं बोल बोलून सोडलें." This is an absolute construction. बोलबोलून is an indeclinable.

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## CHAPTER XXIX.

### NOTES ON PROSODY.

**691.** Prosody (छंदःशास्त्र) is the science which gives the laws of versification.

**NOTE.** The rules of Marathi versification are chiefly derived from Sanskrit, there being very few pure Marathi metres. Marathi poets have generally drawn upon Sanskrit metres. However, there are a few metres which are peculiar to Marathi.

**692.** In Marathi, poetry is divided into stanzas or verses (श्लोक or कविता). A stanza generally consists of four lines each being called a पद or चरण.

**693.** The lines of a verse or stanza are regulated either by the number of syllables (अक्षर) or by the number of syllabic instants (मात्रा) in each line.

**694.** A stanza, the lines of which are regulated by the number, quality and position of syllables is called an अक्षर-गण-वृत्त; and a stanza the lines of which are regulated by the number of syllabic instants is called a मात्रा-गण-वृत्त.

**695.** A Mātrā (मात्रा) means the time taken by a syllable for its pronunciation. Syllables are short (लघु) or long (गुरु); a short syllable has one Mātrā, and a long one has two, because the latter takes twice as long duration for its pronunciation.

*N. B.* An अक्षर-गण-वृत्त is generally called a वृत्त or लोको, and a मात्रा-गण-वृत्त is called a जाती or आर्या.

**696.** A syllable (अक्षर) is as much of a word as can be pronounced at once. (*vide* Sec. 27)

(a) A syllable is Laghu (short) or Guru (long) according as its vowel is short or long, or is pronounced short or long; so ग, ण, नु, ण, are short syllables, while गा, ने, ती, भू, are long.

(b) When a syllable is followed by an Anuswára or Visarga it is considered prosodially long although its vowel is short. So also a syllable followed by a conjunct consonant is considered to be long in prosody (*vide* Sec. 183). Thus, in the words निंसा, निंसार, निष्ठा, निद्रा चिन्, वृद्ध, पुन, &c., the first syllables are long although they have a short vowel.

(c) This rule, however, is observed in the case of Sanskrit words alone; in pure Marathi words this depends on the pronunciation.

(d) In Marathi, if a vowel followed by an Anuswára or by a conjunct consonant is pronounced long or forcibly, it is considered prosodially long; but if it is not so pronounced, it is considered short; thus, the first syllables in तंदा, चंग, पक्का, पहा, मिठा; पुढा, तुम्ही, are long syllables; while those in जंव, तंव, रंवथ, वऱ्या, सुऱ्या, तुम्ही, उऱ्या, &c. are considered short.

(e) A syllable at the end of a line, although containing a short vowel, is considered either short or long according to the exigency of the metre.

(f) The symbol (˘) put over a syllable denotes a short syllable, and the symbol (—) denotes a long one.

697. The lines of a verse are divided into feet (गण). Every foot in an अक्षर-गण-वृत्त consists of three syllables; and the feet or (गण) are of eight different kinds, as follows :—

य गण—The first syllable is short and others long, as,—य मा चा.

र गण—The second syllable is short and others long, as,—

रा धि का.

त गण—The third syllable is short and others long; as,—

ता रा प.

न गण—All syllables are short; as,—न म न.

भ गण—The first syllable is long and others short; as,—भा स्क र.

ज गण—The second syllable is long and others short; as,—

ज ना स.

स गण—The third syllable is long and others short; as,—स म रा.

म गण—All syllables are long; as,—मा ना वा.

(a) In distinguishing these syllabic feet, out of the three syllables of which a foot (गण) is made up, the position of that syllable which differs from the remaining two in being short or long is taken into consideration.

(b) When there are only two letters at the end of a line, each of them constitutes a foot, and is called ल-गण or ग-गण as it is short or long.

(c) So, there are ten different गण or feet, viz., य, र, त, न, भ, ज, स, म, ल, and ग.

698. In the case of syllabic instants, a गण or foot consists of four Mātrās. There are five मात्रा-गण, as follows;—

म गण—Consisting of two long letters; as,—मे धा.

स गण—Consisting of two short and one long letters; as,—  
स षि ता.

ज गण—Consisting of one short, one long and one short letters; as,—ज ना स.

भ गण—Consisting of one long letter followed by two short ones; as,—भा ज न.

न गण—Consisting of four letters, all short; as,—न व र स.

N. B. As there are only a few मात्रा metres recognised in Marathi, these Mātrā-ganas are never required to be taken into consideration.

699. The Vrittas are classified according to the number of syllables (अक्षरें) contained in each line, and according to the distribution of different kinds of feet ( गण ) in each line.

700. Vrittas are divided into three classes, namely,—(1) The Sama-Vrittas (सम-वृत्तें) in which all the four lines are similar; (2) the Ardha-Sama-Vrittas (अर्ध-सम-वृत्तें) in which the alternate lines are similar; and (3) the Vishama-Vrittas (विषम-वृत्तें) in which all the lines are dissimilar. These last are not used in Marathi.

701. Marathi verses are generally rhymed. Rhyme is called यमक in Marathi. Rhyme may be defined as a similarity in sound at the end of two or more lines of poetry. The English poet Milton has described it as “a jingling sound of like endings.” Marathi rhyme consists generally of two and sometimes of three lines.

(a) Verses that are not rhymed are called *unrhymed* or *blank* verses in English. Marathi poetry generally consists of rhyming verses; but the poet Moropant has

used *blank verse* for his translation of the Bhagawat-gītā, and some modern poets have also used it.

**702.** In reciting a verse, a *pause* is required to be made, especially, when the lines of a verse are of considerable length. This pause is called the **यत्ती**. The figures put after the names of metres in this chapter indicate this **यत्ती** in the case of each metre. In the case of metres that have no figures the **यत्ती** lies at the end of their lines.

(a) It is the general rule of Sanskrit prosody that the end of the pause should meet with the end of the word. The breaking of this rule is called the **यत्तिभंग**. This **यत्तिभंग** is considered to be a fault (दोष) in Sanskrit prosody. The following is an example of **यत्तिभंग** :—

‘गंगेसि भंग बहु पा-ण उतार होतो.’ रघु. पं.

**703.** To scan a verse or a poetic line is to mark off the feet (गण) it contains, to specify or name them, and to state their number.

**704.** There are various kinds of Vrittās in Sanskrit, and Marathi poets have used many of them. Some of the more important are defined below. The name, and definition of each metre, that is, the different feet (गण) of which each line of the metre is made up, are given in Marathi in a poetic line of the same metre, so that students will find it easy to remember them. In the case of each metre an example is quoted from some Marathi poet.

**705.** **समवृत्तः** :—

(1) **अनुष्टुप**—This metre is very popular in Sanskrit. It consists of eight letters. There is no fixity of feet (गण).



However, the rule generally observed is, that the fifth and sixth syllables respectively of every line should be short and long; while the seventh syllable in the first and third lines is long, and that in the second and fourth is short. Example:—

सेवा करावया लावा देवा हा योग्य चाकर ;

या तसाच्या शिरीं आत—पत्र हो तुमचा कर. मोरो०

(2) विद्युन्माला (4'4)—विद्युन्माला मा\* मा गा गा ।

रीनप्रेमा ये तूं रामा । सौख्यारामा हृदिश्रामा ।

अंतःसंघा नष्टच्छंघा । संपद्दामा हे नत्कामा । मोरो०

(3) चंपकमाला (5'5)—चंपकमाला भा स स गांहीं ।

धांव मुकुंदा दुष्टविमर्षा । धांव रमेशा दुःखविनाशा ।

फार विपत्ती फारच भीती । यांसि हरावें, सत्वर यावें ।

(4) हंसी (4'5)—हंसी जाणा, न भ न ग जिये ।

या संसारीं चलच सगळें । आत्मस्नेही तनुधनबळें ।

विश्वस्रष्टाविरहित खरें । विश्वासाचें स्थळ न दुसरें ।

(5) कामदा (5'5)—रा य जा ग यां कामदा म्हणा ।

घोर हा नको, फार कष्टलो । स्वाहितास मी व्यर्थ गुंतलो ।

वारिं शीघ्र संसारयातना । हे दयानिधे, श्रीगजानना ।

गोसावीनंदन.

(6) सुद्धकामदा (6'5)—न र र ला ग ती सुद्धकामदा ।

प्रगटलासि तूं नंद गोकुळी । म्हणुनि ईदिरावास ये स्थळी ।

सकलही सुखी या व्रजीं हरी । विरहदुःखिता गोपलुंदरी ।

वामन.

(7) ललित (5'6)—रा ज सा ल गों ललित होतसे ।

संपदा असे बहुत ज्या घरीं । खावया तिथे मिळति सोयरीं ।

ब्रह्म संपत्तां पळति तेथुनी । कोणि पाहि ना जवळ येउनी ।

\* In stating the *ganās* the letters representing them are shortened or lengthened according to the exigency of the metre.

(8) ईद्रवज्जा—होई त ता जा ग गिं ईद्रवज्जा ।

कां दाकिलें शस्त्र रणांत तेणें । साक्षी पृथासूनूच एक जाणे ।  
हैं कर्म झालें समरांत जेव्हां । होतासि कोठें रणभीरू तेव्हां ।

वैपीसंहार.

(9) उपेंद्रवज्जा—उपेंद्रवज्जैत ज ता ज गा गा ।

तया वर्नी एक तटाक तोयें । तुडुंबलें; तामरसानपायें—  
निरंतरामंद मरंद वाहे । तपांत ही, यास्तव रिक्त नोहे ।

रघुनाथपंडित.

(10) उपजाती—This metre is formed by mixing together the lines of ईद्रवज्जा and उपेन्द्रवज्जा.

हा बाण गेला वरतीं मण्याला—धरून पृथ्वीवर आणण्याला ।  
स्याणेंच आला परतून पक्षी । पहा कसा निश्चळ रत्नभक्षी ।

विक्रमोर्वशीय.

(11) शालिनी (4·7)—मा मा ता गा गा इहीं शालिनी ती ।

मी आत्मा, इत्, इंद्रियें, देह, वाणी,  
बुद्धी, वांछा, कल्पनावृत्ति, यांनीं,  
जों जीं केलीं ज्ञात-अज्ञात पापें,  
तीं नाशार्थी श्रीहरी, स्वप्रतापें.

परशुरामपंत

(12) रथोद्धता—रा न रा ल ग इहीं रथोद्धता ।

मोकळा करुनि कंठ तेधवां । आठवून मर्नि जानकीधवा ।  
ते रडे, भरतही तसा रडे । जोंवरी नयन होति कोरडे ।

वामन.

(13) स्वागता—स्वागता र न भ गा ग गणांहीं ।

देखिलें नयनिं नंदकुमारा । इयामसुंदर-वरा सुकुमारा ।  
नंदहास्य अतिरम्य मुखार्चें । दाखवी स्वमुख नित्य सुखार्चें ।

वामन.

(14) भुजंगप्रयात—(6-6) भुजंगप्रयाती य चारीच येती ।

मना सडजना भक्तिपर्येषि जावें,  
तरी श्रीहरी पाविजेतो स्वभावें;

जनीं निघ तें सर्व सोडून द्यावें,  
जनीं बंध तें सर्वभावं करावें. रामदास.

(15) हुतविलंबित—हुतविलंबित जाण न भा भरीं ।

क्षणभरी जरी देह न सूटता,  
तटतटां स्थळिंचे स्थळिं सूटता,  
बळ असें कळलें खळसत्तमा,  
दुरुनि लक्षितसे पुरुषोत्तमा. वामन.

(16) वंशस्थ—येतात वंशस्थि ज ता ज रा गण ।

लतेतळीं रुदनिरुंद कालवे,  
गळून तेथें मकरुंद कालवे;  
परांगीही सांद्र तयांत रंगती,  
फुलांसवें भृंगतती तरंगती. रघुनाथपंडित.

(17) इंद्रवंशा—ती, इंद्रवंशा त त जा र या गर्णी ।

गोपी हरीच्या भजनांत रंगल्या,  
तें पावनी देवि मनांत भंगल्या ;  
हें सौख्य आम्हां न जनांत पातल्या,  
कीं इंद्रवंशांतही जन्म घेतल्या. रामजोशी.

(18) मालती—(5.7) न ज ज र या गर्णि होय मालती ।

निशि सुजना तिजला घरीं पहा । नयनसुखावह रत्न हें महा ।  
नगमाणि घालुनियां दिसे कशी । कनकलता नवमालती जशी ।  
रामजोशी.

(19) यूथिका—(3.9) यूथिका घडत रा न भ रा गर्णी ।

हीच रोदन वनी लहू आयके । कोण गांजित असे मम अंबिके ।  
बाण तीक्ष्ण सधित्ती धनुषी करीं । बेडनी नमुनि बोलत दुंदरी ।  
अनंतकवी.

(20) सारंग—सारंग तें होय चारां तकारी च ।

एवं तसा ऐकतां विप्रवाणीस । झाला महातोष काकुस्थ-राणीस ।  
चिक्ती म्हणे हा मुनी बंध विश्वास । ठेवी तयाच्या परीं घट विश्वास ।  
मोरो.

- (21) विभावरी—न भ ज जा ग गणि होय विभावरी ।

रुदन ते करितसे जनकात्मजा,  
कुमति हे उपजली कशि आत्मजा ;  
तरंग बांधुनि जिवावरि ऊठला,  
पडतसे धरणि होडनि आकुला.

अनंतकवी.

- (22) वसंततिलका—(6·8) येती वसंततिलकीं त भ जा ज गा गा

घोडे कधीं न खळती रविच्या रयाचे,  
उलंबितो पवनभाग सदा नभाचे;  
भूभार शेष धरि संतत मस्तकाहीं,  
राजास विश्रम तसा क्षणमात्र नाही.

शाकुंतल.

- (23) रुक्मिणी—(4·10) पदीं जिये ज भ स ज गा ग रुक्मिणी ती.

त्यजावया मज अनहीन काननातें,  
प्रयोजिला अद्य सुकंठ कां न नार्ये;  
कुकर्न हें विहित तथा वलीसुखाला,  
तुझ्या मलीमसरुचि पावली सुखाला.

मोरोपंत.

- (24) मालिनी—(8·7) न न म य य गणांहीं मालिनी वृत्त जाणा ।

तरुवर सुफलांच्या आगमीं नम्र होती,  
जलद हि जलभारें खालते फार येती;  
सुपुरुष विनयातें भाग्यकाळीं धरीती,  
उपकृति करित्यांची जाणिजे हीच रीती.

शाकुंतल.

- (25) रमा—(5·10) अत्ताति जियें न ज न र या, रमा सुवृत्त ।

अथ भरतप्रभृति निजानुजांसि सारें,  
कळवितसे, निशि कथिलें जसें स्वचारें;  
चरणरजेंकरुनिच नासितां अघातें,  
स्वमत असें कथित असे तदा तिघातें.

मोरोपंत.

- (26) पंचचामर—ज रा ज पंचचामरीं, तसेच रा ज गा, गणा ।

अजून केश तूमचे विभुक्त नाहिं जाहले,  
कशी करील बद्ध ती अधींच बाइ आपुले;

अशा मदीय उत्तरें मनांत फार खोंचली,  
जणू गने, तिला उरीं सुरीच काय बोचली.

वेणीसंहार.

(27) शिखरिणी—(6.11)

म्हणा, जेव्हां येती य म न स भ ला गा, शिखरिणी ।

कदा नेणों ओढी, शरधंतुनि काढी शर कदा,  
कदा धन्वी जोडी, वरिवरिहि सोडी तरि कदा;  
विपभाच्या वक्षावरि विवरलक्षास्तव रणी,  
कळे राजेन्द्राची त्वरित-शरसंधानकरणी.

रघु० पं०

(28) पृथ्वी—(8.9)

ज सा ज स य ला ग ज्या पर्दि, तयास पृथ्वी म्हणा ।

सुसंगति सदा घडो, सुजनवाक्य कार्नी पडो,  
कलंक मतिचा झडो, विषय सर्वथा नावडो;  
सर्वभ्रिकमळीं रडो, मुरडितां हटानें अडो,  
वियोग घडतां रडो मन, भवच्चरित्रीं जडो.

मोरो०

(29) हरिणी—(6.4.7)

न स म र स ला गा हे येती, तिथें हरिणी घडे ।

हृदय उलतें शोकें माझें, नव्हे द्विविधा तरी,  
विकल करिते काया मूच्छा, न जीवित संहरी;  
परि परिचिता त्या त्या वस्तू न राहविली धिरा,  
म्हणुनि रडतो हा मी येथें, क्षमा जन हो करा. उत्तरराम०

(30) मंदाक्रांता—(4.6.7)

मंदाक्रांती म भ न स त हे आणि गा होन येती ।

हा हा देवी, हृदय फुटतें, देह माझा गळाला,  
वांटे शून्य त्रिभुवन मला, अंतरात्मा जळाला;  
जा आत्म्यानें कितीतरि सदा दुःखभारा धरावें,  
मोह व्यापी फिरफिरुनि, म्यां काय आतां करावें ?

उत्तरराम०

(31) शार्दूलविक्रीडित—(12·7)

मा सा जा स त ता ग या गणि घडे शार्दूलविक्रीडित ।  
तोयाचें परि नांव ही न उरतें संतप्तलोहांतरी,  
तें भासे नलिनीदलावरि पहा सन्मौक्तिकाचे परी;  
तें स्वातीस्तव अब्धिशुक्तिपुटकीं मोतीं वडे नेटकें,  
जाणा उत्तम-मध्यमाधम दशा संसर्गयोगें टिके. वामन.

(32) स्रग्धरा—(7·7·7)

जेथें मा रा भ ना या य य सुगण, तया स्रग्धरा नाम देता ।  
उद्याचे पूर्वी वसंतीं परिमलबहलीं आश्रवक्षीं सुखाचे-  
गेले गुंजारवातें दिवस परिसतां मत्त भृंगांगनांचे;  
कैसे त्या कोकिलातें अधम करिति हे कावळे चंचुघाता,  
कोठें थारा मिळेना, गरिब पळतसे वांकडा काळ येतां !  
कृष्णशास्त्री.

(33) मंझरमाला—(4·6·6·6)

सातां तकारांपुढें ये गुरू एक, मंझरमालाच ती जाणिजे ।  
वाचाळ मी नीट, पाचारितों धीट, याचा न यो वीट साचा, हरी;  
खोटा जरी मी, चखोटा मधें तूंचि मोठा, कुपेचा न तोटा घरी;  
शता सुखाचा, सदा तारिता, आपदा ताप हे एकदा तापटीं;  
या संतसेवाह्या संपदा हे भया संग नाशील या संकटीं. मोरोपंत.

(34) उमा—(6·6·6·4)

तीस उमा कवि बोलति, जीत भसात, ग शेवटि ही गणती ।  
या परिचें भवतापविमोचनचाप शरांकित भव्यमती,  
पाद्वनि सर्व नृपांड्वनि उत्तम लाड्वनि तोष. पुसे नृपती—  
'कोण असे महिपालक बालक हे, जगचालकसे सुचले,  
सांग मला सहसा गमनाशय, चांग मनांत मला रुचले.'

आनंदतनय.

(35) महिरा—(6·6·6·5)

ती महिरा कवि बोलति, जीत भ सात ग दोन असे गण येती ।  
पाद्वनि दीनजनास जळाविण मीन तसा अतिदुःखित होतो,

कष्टवुनी निजदेह जना बहु तुष्टवि नित्यधि साधु अहो तो;  
जो उपकार करी सुजनावरी, अंतरिं निर्मळ भाव धरीतो,  
साधितसे परकीय हिता, परि साधन आत्महितीच करीतो.

परशुरामपंत.

(36) सवाई—(6·6·6·5)

चार भकार, पुढें र न भा ग ग येति, तेथ घडतेच सवाई ।  
रामरघूत्तम, कामरिपुत्रिय, लोकशोकहर, यापरि भावें,  
साक्षरये, तुज होऊनियां पर्दि लीन दीनजनबंधुसि गावें;  
आमरण स्मृति हेच असो, वय याच साच सुपथांत सरावें,  
दे वरदा, वर या शरणाप्रति, पापतापजलधीस तरावें. मीरोपंत.

706. अर्धसमवृत्त :-

(37) माल्यभारा

विषमीच परी स सा ज गा गा,

समपार्श्वी स भ रा य माल्यभारा ।

निजकाव्यरसेंच तस होती,

पण काव्ये परकीय साधु गाती;

निजपुष्परसें भळें जुडालें,

परि तो कुंभजलेंच आन डोले.

प्रसन्नराचव.

(38) वियोगिनी or वैतालीय.—

विषमी स स जा ग योजुनी । सर्भि सा भा र ल गा वियोगिनी ।

प्रभुराम सखा निकेतनी । मजला त्यागुनि जातसे वनी ;

गमते जग झून्य मन्मनी । धरुं मी प्राण कसे वियोगिनी !

707. मात्रागणवृत्त :

आर्या.—There are several kinds of आर्या in Sanskrit, out of which only two are used in Marathi. The favourite metre of Moropant, which is generally called आर्या, is properly speaking a गीती. The other kind of आर्या used in Marathi is आर्यागीती.

(39) गीती—This metre has twelve Mātrās in the first and third lines, and eighteen in the second and fourth. For example,—

आर्वा आर्यासि रुचे, ईच्छा ठार्या जशी असे गोडी,  
आहे इतरां छरीं गोडी, परि बापरीस ती थोडी. मोरोपंत.

(40) आर्यागीती.—This metre has twelve Mātrās in the first and third lines, and twenty in the second and the fourth. Example ;—

मी प्रिय करिन सकळवा, आहे कीं व्रज अहो असाध्वस कळवा,  
विवसा घरि घोरानां रात्रि फिरावें, शिवेच्छु न निवो रानी । मोरो.

708. Pure Marathi Metres.—The chief pure Marathi metres are ओवी, अमंग, घनाक्षरी, रिंडी and साक्की. Out of these, the first three are derived from the अनुष्टुप in Sanskrit.

(1) ओवी.—The Ovi consists of four lines, the first three of which rhyme together or have a चमक. There are generally eight syllables in the first three lines and seven or even less in the fourth ; but poets often put more or less syllables in their Ovi verses. The following are the examples of this metre as composed by some of the chief Marathi poets ;—

ज्ञानदेव—

जो सर्वा भूतांचे ठार्या । द्वेषातें नेणेची कांहीं ।  
आप-पर जया नाही । चैतन्या जैसे ।

मुक्तेश्वर—

पौरवर्धशी प्रख्यातकीर्ती । दुष्यंतनामा गुणैकमूर्ती ।  
श्रेष्ठ भूपाळ चक्रवर्ती । वीर्ये शौर्ये आगळा ।

एकनाथ—

मस्तकींचे नीळकुंतळ । जेवीं नभ अतिसुनाळ ।  
सखी मुखचंद्र निर्मळ । भीमकीचा उगवला ।



श्रीधर—

यशोदा म्हणे जगजेठी । आतां कैची जुझी भेटी ।  
स्नेह उमाळे उडती पोटी । स्तनी पान्हा फुटलासे ।

महिपती—

जय जय भीमातीरविहारा । भक्तवत्सला कृपासागरा ।  
व्यापुनियां चराचरा । आससी निराळा सर्वातीत ।

रामदास—

आतां वंदूं कवीश्वर । जे शब्दसृष्टीचे ईश्वर ।  
नातरी हे परमेश्वर । वंदावे ते ।

(2) अभंग—Abhanges are of two sorts, short and long. The short Abhanga has two lines and the long one has four.

(a) The short Abhanga.—There are three kinds of this Abhanga;—(1) The first kind has four lines, each of eight syllables, the first three of them rhyming; (2) The second kind has two lines of eight syllables, rhyming; and (3) the third kind has two lines. The second line has seven syllables and the यती stands at the fourth letter in that line. Examples :—

- (1) देवापार्यी नाहीं भाव । भक्ति बरी बरी वाव;  
समर्पीला नाहीं जीव । जाणावा हा व्यभिचार.
- (2) जरी व्हावा तुज देव । तरि हा सुलभ उपाव;  
करीं मस्तक डेंगणा । लागें संतांच्या चरणा.
- (3) पुढें आतां कैचा जन्म । ऐसा श्रम वारेसा;  
पांडुरंगा ऐसी नाव । तारी भाव असतां.

(b) The long Abhanga.—Of this there are two kinds;—(1) The second and the third lines rhyme together; and (2) the first three lines are rhyming; examples :—

- (1) काय वानूं आतां । न पुरे हे वाणी । मस्तक चरणीं । डेवीबेलें.  
थोरीं व सांडीली । आपुली परीसैं । नेणे शिवां कैसैं । लोखंडासी.
- (2) पंढरीस जावें । जीवन्मुक्त व्हावें । केशवा भेटावें । जीवलग्ना.

जन हे सुखाचे । दिल्या घेतल्याचे । वा अंतकाळीचें । नाही कोणी.  
There are six syllables in each of the first three lines and four in the last.

(3) घनाक्षरी.—Ghanakshari consists of four verses in the Ovi metre. In each of the Ovi, the first three lines have eight syllables and twelve Mátrás each, and the last line has seven letters and eleven Mátrás. The first three lines of each Ovi, and the last lines of each of them rhyme together. The following is an example :—

“ अहो कैकयि हें काय । केलें तुवां हाय हाय ।  
न म्हणवे तुज माय । जन्मोजन्मीं वैरिणी ॥  
सर्वजगद्भिराम । वना धाडिला तो राम ।  
केलें विख्यात कुनाम । कीं हे पतिमारणी ॥  
तुझ्या वर्धे न अधर्मे । तुज मारावें हा धर्म ।  
परी निंदील हें कर्म । राम, पापकारिणी ॥  
नाहीं तरी प्राण आज्य । तुझें घालूनियां प्राज्य ।  
जाळूनीयां सामराज्य । दाखवीतो करणी ॥ ” वामन

(4) हिंडी.—This is a kind of Mátrá-vritta. Each verse has four lines. They all rhyme together, or the first and second and the third and the fourth have a rhyme. Each line has nineteen Mátrás, the यती or pause falling on the ninth. Thus, every line is divided into two parts, each consisting of nine and ten Mátrás respectively. In the first part, the first foot is of three Mátrás the letters being लघू, गुरू, गुरू लघू or all लघू ; then there should be a foot of six Mátrás consisting of letters short or long; and in the second part, there should be two feet of three Mátrás each, consisting of letters as described in the case of the first foot in the first part of the line, and then there should be two long syllables. Examples :—

(1) कथा बोलूं हे नशुर सुधाधारा,  
होय शृंगारा, करुणरसा धारा,

निषधराजा नळनामधेय होता,  
वीरसेनाचा तनय महाहोता.

(2) चौगुणीने जरि पूर्ण झीतभानू—

नळा ऐसा तरि कलानिधी मानू ;  
प्रतापाचा जो न मावळे भानू,  
नळासारीखा कोण दुजा वानू ?

रघु० पं०

(5) साकी.—This is also a kind of Mātrā-vṛitta—Each verse consisting of two lines rhyming together. There should be twenty-eight Mātrās in each line, the यती falling on the sixteenth. The line may consist of any kind of letters, but the last letter should be long. The following are examples of this metre :—

(1) श्रीरघुवंशी ब्रह्मप्रार्थित लक्ष्मीपति अवतरला,

विश्वसहित उद्याच्या जनकल्ले कौशल्याधव तरला.

(2) राववि सिद्धिसि आश्रमिं जो, तो गाधिज मागुन ने त्या,

शिकवि बलातिबला विद्याशत, अल्ले, विधिच्या नेत्या.

(3) जनकमखातें मुनिसह जातां, प्रभुनें गौतमभार्या—

उद्धरिली, ती पतिसह पूजी, स्तवुनि, अहिल्या आर्या.

मोरोपंत.

(6) Other Marathi Metres.—There are a few more Marathi metres, such as the कटाव, चूर्णिका, पवाडा, लावणी and different kinds of पदे. The Katāva is a kind of गद्य or prose full of यती or rhymes, so also is the चूर्णिका. Pawādas are ballads describing the Pauranic or historical events. These and the Lāwanyas and Padas are metres adapted to singing. It is unnecessary to describe all these metres in this place.

## CHAPTER. XXX.

### FIGURES OF SPEECH.

**709.** Our speech is always a description of something. We describe a thing either in a plain, ordinary language; or, we describe it in words used in a sense which deviates from the ordinary one, in order to make the language more striking and effective. The first kind of description is called the स्वभावोक्ती ( or Natural speech ) and the second kind is called the वक्रोक्ती ( or Deviated speech ).

**710.** The language used in the second kind of description is called the **Figurative language**, and the different modes of speaking that way are called the **Figures of Speech or Language**.

**711.** Figures are of two kinds ;—(1) Those that concern the meaning or sense of expressions,—which are called अर्थालंकार ( **Figures of sense** ); and (2) those that concern the words or forms of words alone—which are called शब्दालंकार ( **Figures of words** ).

*N. B.* Figures are used in prose as well as poetical composition. But those in poetry are always striking, and are easy for students to remember. Therefore, the examples quoted below are generally drawn from poetry.

**712.** The first kind of description mentioned above is simple and natural; still that even can be made strik-

ing and beautiful. The following is the description of chase :—

“ बधिले व्याघ्र, वृक, खग, आपद, धरिले प्रमत्त गज रानी,  
शिरिले किरि, लेसाहि धृति मृगयूथी नुरविलीच गजरांनी. ”

मोरोपंत.

A battle is described thus :—

“ मारुनि रानिचरकटक, रुधिरनदी खळखळाट वाहविली,  
चळवळ घटोत्कचाची ममी भेदुनि मुहूर्त राहविली. ”

मोरोपंत.

The poet Wāman describes the churning of curds by Yashodā, the mother of Krishna, in the following beautiful style :—

“ पृथुनितंब नितंबिनिच्या वरी, कटितटीं कटिसूनचि सांवरी;  
कणककंकणदंडसहि वाजती, मुखि सुखभ्रमर्बिदु विराजती;  
अवर्णिचे अवर्णी नग हालती, गळति गुंफिलिया शिरि मालती,  
घुसळितां कुचकुंभही कांपती, असृत ज्यांतील ये कमळापती;  
फिरविते रवि ते दधिभीतरी, मिरविते रवितेज नगांवरी;  
दृशकरि ते करि चंचलताननीं, उपरमे परमेश्वरगायनीं. ”

(a) We extract below from Moropant the description of a hand-to-hand fight. It is quite attractive although written in a simple language. Abhimanyu, the heroic son of Arjuna, is hard pressed by his numerous enemies, but is described as most effectively holding his own against them all. The poet says :—

“ करितां सारथिमस्तककोदण्डच्छेद पौरवें अहितें,  
आर्जुनी अश्विचर्म धरुनि गांडी भरितें,—जसा गरुड अहितें.  
खंडुनि सुत-शिर, ध्वज, वामकर्कर केशभार वृड धरिला,  
पादून रयाखालीं, यावी जां रया कबंधता भरिला,—  
तीं सारथ्यचर्म घेऊनि सिधुप टाकुनि उबी रयावरुनी,

गर्जुनि हरिपरि, अरिवरि भवि तद्वधनमीरया वरुणी;  
त्या पौरवासी सोडुनि, सौमद्र जवद्रयावरि उगारे,  
हांडुनि म्हणे, 'हरिपुढें वृक-शश-कार्या न यावरीं, ज्या रे !'  
सैंधवसैनिक शस्त्रें खड्गें खंडुनि सरोजताभाया—  
मोही वीरजना हरसा, स्मरसा अप्सरीजनां—भाचा. ”

713. Although this kind of description is only a natural description, still it is considered a Figure of Speech and is named स्वभावोक्ती. The following examples of स्वभावोक्ती are extracted from Wāman's poem, called the Destruction of Kāliya ( कालियानर्दन ) :—

(1) The description of Kāliya's deep pool :—

“ऊसळें सळसळां जळ डोहीं, ज्यावरी खग शके न उडों ही;  
अंतरिक्षगत पक्षि जळोनी, लक्ष लक्ष पडतात गळोनी.  
कालिया तरि जळांतचि आहे, जाति दूर गरळानळआहे;  
उष्णवारिविषवायु नभाला, व्यापितां न उडवे शलभाला. ”

(2) Krishna jumps into the deep pool of Kāliya :—

“हरि चढोनि त्याच तरुवरी, स्वरक्षणा वसनासह सांवरी;  
कसुनि कास कशी कनकांबरे, वृढ करी कटिसूत्र कटी बरे.  
प्रचंड डावा भुजदंड भारी, सव्यें करें वाजवि कैठभारी;  
गर्जोनि वृक्षाचवरी, तटाकीं—उडी विषाच्या सलिलांत टाकी. ”

(3) The destruction of Kāliya and the supplication of his numerous wives is thus described :—

“नाच नाचत असोनि नटाच्या, हाणितो सरसिजानन टांचा;  
हानि यास्तव भुजंगबळाची, वृष्टि त्यावरि पडे अबलांची.  
पतिभयें अतिविह्वल झालियां, शरण कृष्णपदाप्रति आलियां,  
स्मृतिनुरे कवरांबरभूषणीं, मन समर्पिलें व्रजभूषणीं.  
पसरती युवती वसनांचळा, करतळीं अबला अतिचंचळा;  
हरिस काकुळती करिती जळीं, किती भद्या, कितीएक कुसांजळी. ”

(4) The reception of the victorious Krishna by his playfellows :—

“ कड्यावरुनियां उड्या प्रयन दाकुनी र्या गड्या,  
गडे पद्युप भेटती, तटतटां भुर्जी आंगड्या—  
फुगीनि तनु, फाटती, मनगटीं कडीं वाटती,  
सुखें अभित वाटती, विरहसिंधु ते आटती. ”

714. A स्वभावोक्ती is rendered more striking and beautiful by adding to it different kinds of poetic sentiments. These sentiments are called रस in Sanskrit and Marathi, and Flavours in English.

715. The most important Flavour in the Marathi poetry is भक्तिरस, or the Devotional Flavour. Almost all Marathi poets are साधू or the devotees of some one or the other of the Hindu deities, and their poems are always full of touching and pathetic outbursts of devotional feeling. The Kekawali of Moropant, the numerous Abhangas of Tukârâm, Dnyâneswar and Nâmadeva, and many A'khyânas ( episodes ) of different poets, like the श्रियाळ भाख्यान of Shridhar, are full of this Rasa. Here are some examples of भक्तिरस :—

“ नारायणीं घडे जेणें अंतराय, होका बापमाय, स्वजावीं तीं;  
“ येर भिया पुत्रा ऐसे कोण लेखा, करीती ते दुःखा पात्र शत्रू. ”  
“ जरी माझी कोणी कापितील मान, तरी नको अन्ध वरीं जिह्वे. ”  
“ ब्रह्मानंदीं लागली टाळी, कोण देहातें सांभाळी. ”  
“ अक्षय्य तें तुझां नाहीं नारायणा, निर्जीवां चेतना आणावया. ”  
“ कोठें गुंतलासि योगियांचे ध्यानीं, आनंदकीर्तनीं पंडरीच्या. ”  
“ कृतान्तकटकामलध्वजजरा दिसीं लागली,  
पुरस्सर गरांतवें झगडतां तनु भागली;  
सहाय दुसरा नसे तुजविणें बळें आगळा,  
न होई जरि उताविला, स्वरिपु कापितो हा गळा. ”

This भक्तिरस is often called चांतरस or Quististic Flavour.

**716.** The Flavour next in importance is the वीररस or the Heroic Flavour. वीररस is the description of heroic deeds or sentiments. The following are examples :—

- (1) “ कर्ण म्हणे, ‘ शल्या, गति भीष्माची शत्रुनी तशी केली,  
गुरु हि अधर्मे बधिला, विजयश्री ओढुनी बळें नेली;  
कळलें यावरुनि मला. कीं होणारापुढें न बळ चाले,  
विश्वख्यात पितामह-गुरु पुरुषव्याघ्र मृत्युवश झाले;  
परि मी धिर्सीं निर्भय युद्धोत्सुक सिद्ध जाहलीं आहे,  
पाहें उत्साह, जगीं निस्तुल माझेंचि धैर्य बापा हें. ’ ”

मोरोपंत.

- (2) “ येतील कृष्ण दोघे मज एकावरि, जगांत मी धन्य,  
लोकचर्यां सुजन्मा मत्सम माझ्या मते नसे अन्य.”  
“ ते मारितील मज, कीं त्यांना मारीन मी, स्वबळ जाणें,  
कृष्णांला कर्ण न भी, तनु टाकुनि एकादां असे जाणें. ”

मोरोपंत.

The whole of Moropant's महाभारत, and more especially the कर्णपर्व and महापर्व, are full of descriptions containing passages of वीररस.

**717.** The other Flavours worthy to be recognised in Marathi rhetoric are :—(3) करुणरस, the Pathetic Flavour; (4) शृंगाररस, the Erotic Flavour; (5) अद्भुतरस, the Marvellous Flavour; (6) हास्यरस, the Comic Flavour; (7) भयानकरस, the Terrific Flavour; and (8) वत्सलरस, the Flavour of Parental Affection.

**718.** The करुणरस ( Pathetic Flavour ) contains the description of a sorrowful or sad event or in-



cident, creating pity or sympathy, or pathetic emotion; such as,—

“कुंतीस काय सांगूं, कुष्णेला बाखवूं कसें वदन,  
हुष्कर मला सुभद्रासांत्वन. दुर्देश उत्तरा-सदन;  
हा वत्सा, रक्ताक्षा, झाले स्वस्वगुण आजि घातकसे,  
बा, बाहले परांचे तुजला हाणावयास हात कसे ? ”

Here, Arjuna is lamenting the death of his son Abhimanyu.

“ हा सीते, हा सीते, अससिल अभ्यापि तूं कशी सासू ?  
ऐकुनि या वार्तेतें, प्रियसखि, वांचेल ती कशी सासू ? ”  
मोरोपंत.

“ हा हा देवि, हृदय फुटतें, देह माझा गळाला,  
वाटे शुन्य त्रिभुवन मला, अंतरात्मा जळाला;  
या आत्म्यानें किति तरि सदा दुःखभारा धरावें,  
मोह व्यापी फिरफिरुनियां, काय आतां करावें ! ”

उत्तरराम०

719. The शृंगाररस or the Erotic Flavour is the expression of the feeling of love or loveliness; the following are the examples;—

“अशी ते बुझावून रंभोरु हातें, तिच्या धूतसे हो मुखांभोरुहातें;  
उडी लावुनी वांटिल्या केशरा जी, स्वहस्तांजुर्जी विंचरी केशराजी;  
पतीनें अलंकारितां फार साजे, सखीचे करीं पाहते आरसा जे;  
गमे कीं, स्वसौंदर्यसीमा न साहे, प्रिया प्रीतिनें वाढवी मानसा हे. ”

“चवूंकडूनाहि आनन शोभलें, पक्क खालून शोभतसे भलें;  
अवर्णिचे नग शोभति दोंकडे, वरुनि चांचर केशहि वांकुडे. ”

वामन.

“ धरुनि कर, सखींनीं सौधशालेंत नेली,  
खगवचनमधूनें जे मनीं मोहिजेली;  
मळविरहभरानें पोळली मुसकपें,  
नक्षि तलकशी ते गौरही तलकपें.

न रंजे कारंजें, निरखुनि कणीसैं कणकणी,  
मुदेनैं मोदेना नलगुणगणी जे गुणगुणी;  
न बैसे जे सेजेवरि, न परिसे जे छुकगिरा,  
न नाहे, माना हे न धरि ललना हेतु दुसरा. "

रघु. ५.

720. The अद्भुतरस or Marvellous Flavour is produced when any wonderful or unusual circumstance is described; for example,—

“अंध म्हणे, रे संजय, हें त्या पौत्रासि वर्ष सोळावें,  
लोळावें मांडिवरी, तेणें द्रोणादिकांसि घोळावें ! ” मोरो०

721. The हास्यरस or the Comic or Ludicrous Flavour is produced when we describe something that excites laughter; such as,—

“ऐसें वदे, कवच दे त्या भितकुसुलावहास ल्यावाला,  
सद्धारणी चुके तो, कन्या पाहून हांसल्या आला. ” मोरो०

722. The भयानकरस or the Terrific Flavour is produced at the sight or idea of something fearful or terrible; as in the following example, Uttara (उत्तर) the son of Virāta is described as terrified at the sight of the vast and powerful army of Duryodhana; and he says,—

“आज्ञा नसतां आलीं, रागें न भरेल काय हो तात ?  
रोमांच, घर्म, कंप, प्रगट व्यापूनि काय होतात !  
दुर्योधन, दुःशासन, कर्ण, कृप, द्रौणि, भीष्म ड्या कटकी,  
रथांत मरेनधि शिरतां, काट्यावरि घालितां धिरे पट कीं ! ”

मोरोपंत.

723. The वत्सलरस is the sentiment of Parental Affection that generates the emotion of tender or affectionate feeling. The following are examples.—

“सिधु पाळण्यांत पाळुनि हालवितां निजवितां सुखें ‘जो जो,’  
धात्री म्हणति, सखीला अवतारसधि तो निघे सुखें जो जो.”  
मोरोपंत.

‘देखोनि हस्तमुकुलां अनिमित्त हासैं,  
ते बोबडे वच तसे परिसोनि खासैं,  
अंकावरी बसवुनि तनयां वहाती,  
स्वांढ्या रजें मळति. ते जगि धन्य होती.’ शाकुन्तल.

724. The वक्रोक्त, as already stated, is a deviation from the plain and ordinary mode of speaking with a view to greater effect. This is of three kinds; viz,—  
पर्यायोक्त, समासोक्त, and अतिशयोक्त.

(a) When we say ‘निशुब्नास प्रकाश देणारा उगवला’ instead of saying ‘सूर्य उगवला’ in a plain language, it is पर्यायोक्त. Instead of saying, “आपलें रूप पाहिलें, आतां नांव ऐकूं या,” Sāvitrī says to Yama,

“केलेंची धन्य दर्शनदानें येऊन कानना मातें,  
अजि देवेश, निवावे बहु हे सेवून कान नामातें.”

This is पर्यायोक्त. When a fact which is intended to be expressed is, instead of being stated in a plain language, conveyed by words that are only suggestive of it, it is called पर्यायोक्त.

(b) The पर्यायोक्त is called an अन्वोक्ती or अप्रस्तुतप्रसङ्ग, when the thing we intend to describe is implied by the description of a thing which we do not really intend to describe. Thus in the following example, Sāvitrī intends to say, that she would not marry any other person as she has once chosen सत्यवान. But instead of saying it directly, she says,—

“[ ती ह्मणति म्हणे ] ताका, न त्यजुनि पवोधिना नरी परतें,  
न पतंगधिसहस्रि क्षणही रत्नीं त्यजोनि हीं रते.”

In the following example, शल्य compares कर्ण to a jackal, the Kauravas to a herd of hares, and अर्जुन to a lion; and says;—

“शशमंडळांत कोल्हा म्हणतो, ‘मी सिंह,’ वल्गना करितो,  
जोंवरि न पाहिला गजमुक्ताफळकवळभक्षिता हारि तो.”

Other examples :—

‘उंच वाढला एरंड, तरि का होइल इक्षुवंड;  
जरी गर्भ भेगें धांवें, तरि का अश्वमोल पावे;’ सुकारान.

द्वारीं घुगपतिहस्तांतून अहो वीरराय जी मुक्ता,  
तीं सेविजेल इतरे सिंहावांचून काय जी मुक्ता? मोरीवंत.  
‘साखरेच्या गोण्या बैलाचीये पाडीं, त्यासि शेवटीं करवाडें;  
मालाचे पें पेटे वाहताती उंटें, त्यालागीं कांटे भक्षावया.’  
सुकारान.

N. B. This figure (अन्योक्ती) is universally used in Marathi, and students will be able to find many examples of it.

(c) Another kind of पर्यायोक्त is अर्थान्तरन्वास. When a general proposition is corroborated by stating a particular proposition, or when a particular thing is corroborated by the statement of a general proposition, it is called अर्थान्तरन्वास (Corroboration). Examples;—

“सरसिली वनीं मधु पाशुनि मातेविना शकुंतांनीं,  
असतां विधिकवच नव्हे काळाच्या ही विनाश कुंतांनीं.”  
मोरीवंत.

“सिंहाचा जो बाल तोही चपेटा. मारी त्याला जो करी मत्त मोठा;  
तेजस्वी जे, वृत्ति ऐसी त्यांची, तेथे काहीं चाड नाही बबाची.”

“तदितर खग भेगें वेगळाले पळाले  
उपवनजलकेली जे कराबा मिळाले;  
स्वजन गवसला जो स्वाजपाशीं नसे ती;  
कठिणसनव जेतां कोण कावास देतो?”

(d) समासोक्त means 'a Speech of Brevity.' In this, the condition or behaviour of what is not the matter in hand is attributed to the condition or behaviour of what is the matter in hand; and it is called a Speech of Brevity, because, it states two things briefly; thus in the example,—

‘मग भगवान् विधु उगवे, पळवी देऊनी कांप तिमिरासी, ’

तिमिर ( darkness ) is compared with an enemy, and it is briefly suggested that the moon makes the darkness fly just like a warrior does his enemy at his approach. We add other examples :—

‘रमले मुहूर्तपरिमित निद्रेशी, सर्व जीव विश्रमले; ’

‘बहु दुःख दे त्यजुनि मज, आपण वरिली चित्ता तुझ्या तारें; ’

‘धांवुनि गळांचि पडली होती जी राड्यभू, तिला भरत—  
शिडकारून निघे, कीं रामपद-प्राड्य-भूति-लाभ-रत. ’

‘कलि, वमयंतिमेमा, हे दोघे ओढिती नळाला हो,  
प्रेम्याला त्याचें मन सांपडलें, देह त्या खळाला हो. ’

725. The Figures mentioned above are necessary for every composition if it is to be called a काव्य or poetry. They are necessary ornaments of an ordinary composition. But there are certain Figures that are purposely introduced into the composition in order to beautify the speech. These are additional devices or contrivances. This mode of adding something that is not necessary in the composition, is called अतिशयोक्ती ( i. e. saying something more or additional, or such, as is not wanted ). For instance, to say ‘तोंड सुंदर आहे, ’ is ordinary; but to add an expression चंद्रासारखें to it and to say ‘तोंड चंद्रासारखें सुंदर आहे ’ is an अतिशयोक्ती; because it is not necessary to say that the face is as beautiful as the moon. And besides, it is quite impossible for the face of any body to be really as beauti-

ful as the moon. All the Figures therefore, that we are now going to treat are nothing but the different kinds of **अतिशयोक्ती**. The principal figures used in Marathi are :—

(1) **उपमा** (Comparison)—(a) उपमा is the comparison of two things in connection with some common property which is found in both. Thus, 'तोंड चंद्रासारखें सुंदर आहे' is an उपमा; because, तोंड is compared with the moon; for, both are सुंदर, that is, possessing the *common property* of beautifulness.

(b) An उपमा in order to be complete requires four things, viz., the thing to be compared or उपमेय (तोंड), the standard of comparison or उपमान (चंद्र), the common property or साधर्म्य (सुंदरपणा), and the expression showing comparison (सारखें). All these things are not always present in the sentence. When they are all mentioned, it is called पूर्णोपमा (a Complete Comparison), and when any of them is not mentioned, it is called लुप्तोपमा (Elliptical Comparison). Examples;—

‘ह्याचे ते अमृतासारखे बोल ऐकून सर्व सभा हस झाली.’

‘ऐसें सती वदे, तो बोल जशी, देव तोहि सागरसा—

प्रेम उचंबळे हो, धरि काहणें द्रवांस साग रसा.’

‘तें सरबलोक तुज्याचि आश्रमपद, उवांत अपवध न साच;  
तेथील तापस शिखी-चातकसे, ह्यांत कण्व घनसाच.’

(c) When, in an उपमा, the comparison is expressed by the standard of comparison without the help of the word expressive of comparison such as सारखें &c., that is, when the resemblance is implied, it is called the **प्रतिबल्लुपमा** (Parallel); such as,—

“ह्या ह्या कौडेंत मुलें भिमापासून पावती भंग,  
सुखानिदमनिपुणें गीतेवाचा फिका पडे रंग.”

“नररत्न तोषि, तूषि खीरल, उईड आडनांवांची,  
न बुडविति न वा तारिति चिन्ने वरवीहि आड-मावांची.”  
“होइल, जा, धर्मे म्हणे, परिकरि अनुगमन सबहुमान सती,  
की जी हंसी, हंतावाचुनि मानील न बहु मानस ती.”  
मोरोपंत.

N. B. The Figure उपमा is the root of almost all Figures in Sanskrit as well as in Marathi, and all the principal Figures are based on it.

(2) उत्प्रेक्षा.—‘हें तोंड चंद्रासारखें सुंदर आहे’ is उपमा; but when we go further and say ‘हें तोंड जणुं काय चंद्र आहे,’ ‘the face is as it were the moon,’ it is उत्प्रेक्षा.

When it is said, that the उपमेय is probably the उपमान, the Figure is called उत्प्रेक्षा (Poetical Probability).  
Examples :—

‘या मुलाचीं अक्षरें जणुं काय मुक्ताफळेच आहेत.’  
‘जाणो ते मदमत्त क्रीडोद्धत रंगतीच अपकार.’  
‘सानुज सदार दुर्जन दुर्बोधन लेखरेभरें धरिला,  
जाणो, क्षितिदृष्टीचा साक्षात्कांटाच तो समुद्ररिला.’  
मोरोपंत.

(a) The description of the सेतु erected by Rāma across the sea, in Moropant's भारतीय रामायण is a very beautiful example of उत्प्रेक्षा.

(3) अपहृती—When we go still further and say ‘हें तोंड नव्हे तर चंद्रच आहे,’ it is अपहृती.

When it is said, that the उपमेय is not what it really is, but is उपमान, then it is called अपहृती or Concealment.  
Examples :—

‘महाराज, आपले राज्य हा मुसता बोध नाही, तर अज्ञान आहे.’

‘भाऊस लडखोना पाहुन लोकांस अखें वाटतें, की हा भाऊ नव्हे,  
तर भारती दुःखांतला अर्जुनच अखेतीने झाला की काय ?’

‘न हें मनोनडल, बारिराणी, न सारका, फेंसवि हा तयाणी,  
न चंद्र हा, नाववि चालताहे, न अंक तो, तांवर शीड आहे.’

‘ती न खी, रसावा रसासि निवे भासमूर्ति अनकाशी.’

‘सखिहस्ती हस्त न, वृष पांडवद्वयांत सायका मारी,  
क्रोधार्ते धर्म गिळी, गरळाते जेवि काय कामारी.’

‘सिधु न तो,—वत्पतिने स्वसुता नेली, जशी वृकें एणी,  
रवा लंकेची श्रीभूदेवीने ओढिली असे वेणी.’

There is always a negative in अपहृती. Sometimes, instead of a negative expression the word निर्वे (meaning, ‘in the disguise of’) is used; this is called निषापहृती; such as,—

‘धेनुनिर्वे रया मुनिची सुतपस्यासिद्धि कोपली वाटे.’

‘मुनि म्हणति या तृपाच्या उटजीं सिद्धी स्तुषानिर्वे वसती.’

(4) रूपक—Sometimes we go still further, and say ‘रवाचा मुखचंद्र म्लान झाला;’ that is, we consider that the face and the moon are quite identical. This is called रूपक.

When it is said that the उपमेय is nothing but the उपमान, that is, is identical with it, the Figure is called रूपक or Metaphor.

Examples :—‘तो राजा केवळ कर्ण आहे;’ ‘हा काय वन आहे;’

‘वेद अक्षर, अत्रु स्मृति, ती स्वाचारपद्धतीच सती.

‘रात्र प्रताप-बाव-ज्वालांनी तो कुरंग होरपळे.’

‘भूधनु ओढुनि कडजल-विष-दिग्ध-कटाक्ष-शर, वरारोहे,  
सौमुनि लुटी तपोधन, सौभाग्यश्री लुझी भरारी हे.’

‘हांढुनि ती हि म्हणे, हो, प्राधावे प्रणतपारिजाताते,  
वेदा, स्वदे वाद्यावे या मिज-कारुण्य-बारिजा ताते.’ श्रीरोपत.



“सद्यः सत्यकला-भोज्यी, पूर्ण-देवीन-भूपथी,  
कौशिक-हृदय-मूर्ध-निधूषी, मेम-मरति-शरत्;  
प्रतिज्ञा-भंगून-वहरी, मयनी-लोदका-अभुल-हृदि,  
उदित-हात-वरण्या-वरी, दय्य-जाकन-शारिले;  
कौशिक-कूपेष्वा-वर-वात, डोलतां-विबुध-पारिजात,  
सुकृत-सुमने-परागभरित, राजसुकुटी-वर्षती. मुक्तेश्वर.

(5) रूपकातिशयोक्ती—When in a रूपक, the उपमेय is dropped and the उपमान is used for it, i. e. when there is a complete identity between उपमान and उपमेय, this kind of रूपक is called रूपकातिशयोक्ती. (Far-fetched Metaphor). Such as,—

‘हरिष्या पुनः पुनः कां काडया नाकांत घालिषी शशका ?

‘यद्य काय पक्षिपतिर्वै येइल हे चार करुनियां मशका ?’

मीरोपंत.

Here हरी (a lion) and पक्षिपती (an eagle) mean धर्म-राज; and शशक (an hare) and मशक (a fly) mean दुर्वोधन.

(6) व्यतिरेक.—When the similarity as well as the difference between the standard of comparison (उपमान) and the thing compared (उपमेय) are expressed at one and the same time, or when it is expressed and proved by example, that the thing compared is even superior to the standard of comparison, the figure is called व्यतिरेक (Excellence). Examples:—

‘हार जेंवि किरण भंवते, जें कौरवकटक तोचि परिषेव,  
रविच कविमते अर्जुन तेजें रूपें हि, निज परि वेष.’

‘बळाहुनि कठीण हृदय, घोळ घनाहत, तरी तगे, न चिरे.’  
मीरोपंत.

‘मजलागीं संघाची स्वामी । जुजी दडी हे जे केली मुन्ही ।  
ते पाहोनि हांणी आम्ही । विष्णुमित्रातें ही. ’ ज्ञानेश्वर.

(7) निदर्शना.—When a connection between two things, which is quite impossible, is compared with another kind of connection of the same sort in order to illustrate its impossibility, the figure is called निदर्शना (Illustration). Thus, in the example,—

“राजदुतेचें बघ जें तुज येइल काय गे हरिद्रे, तें;  
पाहसि विकावया तूं केदारमौल्य कसें हरिद्रे ?”

Here, the speaker says, “Oh girl, to consider yourself equal to a princess is just like trying to sell turmeric at the price of saffron. That is, it is as impossible to consider a poor girl to be like a princess, just as it is impossible to sell turmeric at the price of saffron. Other examples;—

‘कालिदास म्हणतो, सूर्यवंश कोणीकडे व माझी अल्पमती कोणीकडे, तेव्हां मी सूर्यवंशाचें वर्णन करूं जाणें म्हणजे लहानशा होडीनें समुद्र तरूं पाहण्यासारखें आहे.’

‘हा दगड परीक्षेंत पास होणें आणि मुसळास अंकुर फुटणें सारखेंच.’

‘तुझ्यासारख्यावर उपकार करणें म्हणजे कोरड्या कातळावर हाणे पेरण्यासारखें होय.’

N. B. The Marathi saying ‘लहान तोंडी मोठा घांस,’ is an appropriate illustration of this figure.

(8) दृष्टान्त.—When, in order to exemplify a certain fact, another fact or circumstance of similar nature is mentioned, it is called दृष्टान्त (Exemplification). Or, in a दृष्टान्त, we state a certain proposition of a similar kind by way of comparison. Examples:—

‘काण्व करावें न्यां, नच वचकावें इषितो परि लज्ज  
कां न सदन बांधावें, कीं त्यांत पुढें किळें करिल दूख ?

‘ रूप म्हणे, न बरावा वत्से जरि सुगुणसागर लबाडू,  
घातळ, मंद, दुर्गंधहि बंद सेबावा कसा सरलबाडू. ’

मोरोपंत.

(9) दीपक.—Sometimes we express a fact by way of comparison, in order to illuminate a certain fact about which we are speaking, by mentioning an attribute which is common in the case of both the facts; this is called दीपक (Illuminator). As,—

‘ स्रक्त म्हणे, बदलासि प्रथम तसें वचन, मग असें बदसी;  
अचल करीच असावा व्यवहारी शब्द, संगरी सदसी. ’

‘ काककथा कथितो ती ऐकावी, मग यथेष्ट वर्तावें;  
पडतां गिरिशिखरच्युतबृहदुपळें कीं खळें न पर्तावें. ’

‘ विटली न वामनातें श्री, अन्याही सती न दीनातें,  
सुकतां सिधु, सराशीं लाबील कसें महानदी नातें ? ’

मोरोपंत.

N. B. This figure (‘दीपक’) differs from निदर्शना, because there is no impossibility in this. It also differs from वृष्टांत, because the fact mentioned as a comparison is simply suggested and not fully stated, the verb being used only once in mentioning both the facts. This figure is also called तुल्ययोगिता.

(10) विरोध.—When two attributes of dissimilar character are ascribed to one thing, it is विरोध (Antithesis); as,—

‘ बघरितें सुजनांच्या हृदयीं अमृतें च, स्रक्त्या शल्यें,  
सुद्विजसा मान्य सबळ, तो भरतभेष्ट पूजिला शल्यें. ’

मोरोपंत.

(a) There is another kind of Antithesis in which things of the same kind having striking differences are placed in contrast in order to make the differences clearer. This is called—

(11) विरोधवाचक

‘मारी सख सुखवा करी न सुखवा करी भकारी भरी,  
की सोखन रवा पलकन न म्वा, रवा भजि कैल भरी,  
मारी सारयिखा कुकी भजि मला, की भिख मारी भिनी,  
सुखाया प्रतिकार का करि न भलीख सुखायिनी ?’

‘जवाया सुखकी भलीख परस रवाया दि जेवा करी,  
सुखवा कुनरी करी भिजविला, बाधा न झाली करी;  
मोहानी, बहुती, भयल समरी जो भान ही जाहला,  
एकाकी अभिमन्सुवाळ बधिता राजा सुखा पावला.’

वेनीसहार.

(a) The first kind of Antithesis should be called Epigram. In an Epigram, terms which are in apparent contradiction are joined together; while the second kind of Antithesis is the Antithesis proper.

(12) विरोधानास—Sometimes there is an apparent विरोध but really there is no विरोध; that is, there is in a proposition, a seeming contradiction which is properly speaking a fact; this is called विरोधानास (Paradox). Examples,—‘आमचे बायेंत पावरी एवढाले भावे आले आहेत.’

‘सुकभाषणानुकार घेई करितो मङ्गर, हें निघ,  
अथवा करितील सजजन-रसिक, मनि धकनि जिणुचें निघ.’

Here the poet says, that मङ्गर (a peacock) is imitating the words of सुक (a parrot); but the real meaning is, that the poet मङ्गर is imitating the words of the sage सुकाचार्य, which is a fact. There is always a लेख (see Sec. 726, 3) in this figure.

\* This is said to have been by अथधाना when the former tamely advised the latter to appease his grief on account of the death of his father by means of tears.

(13) प्रत्यनीक.—When somebody, unable to avenge himself on his enemy directly, is represented as doing harm to one belonging to his enemy, the figure is called प्रत्यनीक (Rivalry).

(a) In this figure there is always a comparison (उपमा) concealed; and it is described, that the उपमान being unable to do harm to the उपमेय, tries to do injury to something that is connected with the उपमेय. Thus, this figure also suggests, that the उपमान is very much superior to उपमेय, and therefore, is always pregnant with व्यतिरेक. So there cannot be प्रत्यनीक without व्यतिरेक. Examples:—

“ हा सीते, जे स्वत्कचभार-जितकलाप मोर. हा सीते,  
हा सीते, ते नाचति मज पाहुनि मजसमोर, हा सीते !  
बहु लाजवीत होतो करि-कैसरि-कीर-कैकि-हरिणां मी;  
हांसत कर्म करावें, भोगावें रडत तेंच परिणामी ! ”

The beauty of the figure in the second example is heightened considerably by the addition of the अर्थान्तर-न्यास in the last two lines.

(14) अतिशयोक्ती.—It is stated before, that all the अलंकार are exaggerated descriptions of facts. But when this exaggeration is vividly seen, it is marked separately, and is recognised as a distinct figure called अतिशयोक्ती or अत्युक्ती (Hyperbole.)

Hyperbole consists in supposing things dissimilar to be similar, similar to be dissimilar, connected to be unconnected and unconnected to be connected, as well as in changing the natural order of cause and effect, and thereby magnifying things beyond their natural bounds, and thus making them more impressive or intelligible. Thus, in the example,—

‘ उष्मा धिलिधिलैस धुलला ती हुट पतंग मज बाहून,  
ती म्वां बिलौकिली, तव गुरु अम्बाई न मत्तापाहून. ’

Here, सीता and धिलिधिला (flame) are considered similar although they are not so.

“ त्यजितील पंचभूतें स्वगुणांसि, रविच्छबीस सोडील,  
शीतत्वातें चंद्र हि, शक्र हि कर विक्रमासि जोडील;  
उष्णत्व त्यजिल वहन, मर्यादेतेंहि सिंधु सोडील,  
धर्मपर धर्मराजहि सद्धर्मप्रीतिलाहि तोडील;  
परि हा शांतनव तुझा सुत केवळ कृपण मान, सर्व जिता—  
मेल्याहि न टाकील, प्राणांसि न भीत मानस त्यजितो. ”

‘ श्रीरामें हा रथ मज दिधला, यावरुन पार्य मारीन,  
तद्रक्षणासि अंतक आला, तरि मी तयासि बारीन;  
जरि सगुण सकळ हरि-यम-वरुण-कुबेरादि लोकपति आले,  
जीकीन तेहि; मद्गुरुशक्तिपुढें काळशक्तिहि न चाले. ’

‘ वनदेवता न पाहों शक्ती लज्जानता नलास्याला;  
करिति न रोमंथाला हरिण, मयूरहि तसा न लास्याला. ’

‘ हा शिष्य वसिष्ठासीं भृगुरामासींहि सम; न वेदांत-  
शास्त्रांत उणा; आधीं या आले वेद, मग नवें दांत. ’

‘ उत्तर म्हणे, कुरुकटक न पशूंस, यशासही, स्वसे, नेतें,  
अवकाश पळहि नाहीं कळवाया वृत्त हें स्वसेनेतें. ’

‘ पुनरपि तशीच बसली अंकीं घेऊनियां स्वपति शिर ती,  
जशि चेतना धवांगी होय, तिची जीवितांत मति शिरती. ’

मोरोपंत.

In all these examples things are described beyond their natural states in order to make them more impressive.

(15) समुच्चय.—When it is described, that one cause capable of producing the effect in question being present, there are also other causes present in order to heighten the

effect; or when it is intended to express, that the effect in question is the production of several causes, each important in itself, working simultaneously, the figure that is produced is called समुच्चय (Conjunction). For examples:—

‘मज शंतनु-गंगा-गुरु-गौ-विप्र-वर-प्रसाद-पान्नास,  
या नासभयभ्रंशे दुर्गति, ऐसा धरुं नका नास.’

‘भुलला धर्म सुतिला, धृतिला, मतिला तिच्या, तथा स्तुतिला,  
न करुन विचार जायी मार्गे म्हणुनि म्हणे ‘तयास्तु’ तिला’.

‘तव संततिच न केवळ, बुडविलि निखिला महीहि या पापें,  
निर्दय, निर्भय, निरूप, भस्म करावाचि हा बुवां चापें.’

मोरो०

(16) समाधी.—When it is described, that an act once begun is accomplished more easily being assisted by another accidental means, it is termed समाधी (Facilitation). Example:—

‘अवलोकितांचि आधीं भुलला लावण्यकल्पलतिकेला  
र्यांत तिणें उचितादर सस्मितमधुरोदितेंहि अति केला.’

मोरोपंत.

N. B. The difference between the समुच्चय and the समाधी is, that in the former all the causes are powerful and conjointly operate in the production of the effect; while in the latter, the causes may be of unequal power; but the effect which is to be brought about by one cause becomes simply easy through the accidental operation of another cause.

(17) काव्यलिङ्ग—When in a sentence, the effect is described to have been produced without any apparent statement of the cause, and the cause is to be understood

by inference alone, the figure is called **वाच्यलक्ष** (Poetical Reason). Examples,—

“रडत नलें पुत्रातें—स्वर्गा गेला, न सोडिली संधा;  
कृष्णा, रडतें मी या दीना हतबांधवा धवा अंधा.”  
“संसप्तकमथनीं करि पार्थ महारथसहस्रसन कर्म;  
धर्मप्रसाद माथां, अंगी भगवत्प्रसाद दृढ बर्म.”

The meaning in each of the examples quoted above will be clear by supplying the words showing reason, such as,—**म्हणून, कारण, कीं, &c.**

(18) **विशेष**—When it is described, that the action is still going on although the cause of it is at an end, or, that several things are produced from one cause, it is called **विशेष** (Extraordinary). Such as,—“**सुंभ जळलें तरी पीळ जळत नाही.**” ‘**कृपण मेला तरी धनकुंभ गड धरून बसेल;**’

‘हा दुःशासन, कृष्णा, मेला ही राखवीन पाठ, उनीं—  
पडला पहा उताणा; अभिमान असे असूस पाठवूनी.’  
‘ऐची भूभर सारा साराया बाहवेन्द्र करि कुक्ती,  
वीरांसि सुभासि बाया, त्या सुबघःअज्ञसादरां कुक्ती.’  
मोरो

(19) **सम**—When it is described, that a fit union has been formed between two things, it is called **सम** (Equality). Such as,—

‘श्रीकृष्ण हस्मिणीला, श्रीकृष्णा हस्मिणी धाडी, भासां-  
हमबन्तीस मळ, मळा हमबन्ती, भाइकीं जनीं याती.’  
‘बोग्वा तीव्र तबाला, तोचि तिला बोग्ब, मॅचि काम-रती,  
अगुरुप बोग सन्मस, साधूत्कर्षे असाधु कां मरती?’  
मोरो

(20) **विपक्ष**—When a striking contrast between the two different states of a particular thing is described, or,



when it is stated that a certain condition to which a person or thing has been reduced is quite inappropriate or unbecoming, the figure is विषम (Unequality). It is also Unequality, when it is described that some one feels himself reconciled with the state of things to which he has been reduced through misfortune, and to which he is not fit. Examples:—

‘सूत झणे, काय पुससि ? ज्याचें न कधीहि पावतळें मळलें,  
तें राजरत्न तैसे—जैसे धूलीत याव—तळमळलें;  
ज्याच्या अंगी अयुतद्विजबळ ऐसा समर्थ लोकेश,  
जो पर-घात-नियमन-पटु, नियमी कट्टेकरून तो केश\*’

‘विचीं म्हणे तृप, अहा चवरी ती झाडणीच कीं केली,  
मोळिविषयानें कांटे फोडाया असिलता बनी नेली.’

“ब्रौणि म्हणे, हा किमपि न यश आलें आमुच्या धनुष्यातिं,  
बहुधा सहाय होउनि यश घावें हें नव्हे मनुष्यातें;  
नसतें तसें तरि तुझी होती, राजा, अशी दशा कां गा ?  
लागावी कस्तूरी पुष्कळ, त्या धूलि लागली आंगा;  
दुःशासनादि सौंदर कोठें, कोठें तुझा सखा कर्ण ?  
कोठें सकुनिजयद्रथ, ज्या आत्य तुझें, जसें ह्मणां अर्ज;  
कोठें प्छत्र तुझें तें, बा केलीं काय आजि तीं चवरे ?”

“नेत्र पुसति सर्वातिं भूप म्हणे, शोक काय हो याचा ?  
मर्त्याचा केव्हां तरि मर्त्याच विषयोक काय होवाचा;  
पडला शास्त्र चालें समरांत स्वर्गसमंचकीं काय;  
कीं करितो शोक उगे, पडलों रोगार्त मंचकीं काय ?  
पावें जर्जस्त सुकलें क्षयिच समरांत काय हा निबडा,  
होवेल मर्त्याणि क्षयिच क्षयिच मृही लाभ काय क्षयिच बरा;

\* This is said about Duryodhana after he was reduced to death by Bhishma.

† This is said by इतनु about तस्यवती when he first saw her.

नरतः बहु भाग्याचा नी निहतशास्त्रिबाधिव स्पष्ट,  
उरतों, झुरतों, शीकें स्वजनविद्योगा असें नसे कष्ट."

**मोरोपंत.**

(21) **व्याजोक्ती or व्याजस्तुती**—When a speech expresses the contrary of what the speaker really means, there being something in the tone or manner to show the real drift of the speaker, it is called **व्याजोक्ती or व्याजस्तुती** (Irony or Dissembler). Such as,—‘आपण मोठे चहाणिय आही; आपल्या हातून हें काम होणार नाही असें कोणी म्हणवें?’

‘पितानह वई तवा, प्रबळ तूं पुयानवना,  
रमेव रायि सारयी चतुर वागवी स्वयंनना;  
स्वयें गतमयस्क मी, सरस वीर तूं रे गवा,  
भिडें स्वधरंधरा, जब घडी सुखें वा न वा.’

(22) सार—When in an expression several attributes are arranged in such a way as to rise successively in strength, culminating in the last attribute which is described as supermost, it is called सार (Climax). Examples;—

‘ऐतैं अस्ततां आत्म, सोही स्वजबेष्ठ, स्वांताही राजा,  
तनापि धर्मकोविद—बहु मानी ज्यासि शांतनव अस्वरा—  
पांडुसमातेँ स्वातेँ, धर्मज्ञा, मारितोसि पाभरसा,  
रोदन करील बेंचें विसरविला भाठवून राम रसा.’

‘ राया, कुलार्थं पुरुष, प्रामार्थ्यं कुलहि सवस्त सोडावै,  
प्रामहि देवार्थं, मही आत्मार्यं, कुधे भलैश्च जोडावै. ’

‘पुत्रस्य सक्तोऽपि पिता; मनुजता, दुर्धर्षा जनी,  
द्विजस्य हि दिले भले, बहु अलभ्य जे की जनी,  
जन्माभ्यन्तर्गतोऽपि राखि दिली; ली हा वहा—

महर्षि अधिक साध की, अखिल साधकी हावरा.

**'तत्सङ्गं भवति यदा न विद्यते न तत्र ता,  
सकलं सविता सर्वमिदं संप्रपन्नं न तत्र पृथक्!'**

‘आधीच मर्कट तघांतहि मय प्वाला,  
झाला तघांत जरि इधिकईय प्वाला,  
झाली तबास तदनंतर भूतबाधा,  
चेटा वट्ट मग किती कपिच्या भगाधा?’

चवथें पुस्तक.

(23) प्रमालंकार—The speaker often aims at conveying an opinion more strongly by giving it the form of a question; because, when a listener is appealed to by a question, his attention is arrested and he is compelled to be more attentive. This is called प्रमालंकार (Interrogation, Erotesis, or the Question of Appeal). Examples,—

‘कोण ज्ञाता राज्यस्वीकार करील, आधि ज्यामाजी.’

‘करिल कसें मांजर, जें दुष्कर हरिहमनकाज वाचास.’

मीरोपंत.

‘सकल ऐश्वर्य घेऊन भेटी । पद्या आली, पायें लोटी,  
ती सभाग्य की भभाग्य सुटी । काय म्हणिजे ? सांग पां.’

मुक्तेश्वर.

N. B. In such a question the speaker does not require any reply. He is already aware of the answer that is surely forthcoming.

(24) परिकर.—A description of something with significant or suggestive epithets is called परिकर (The Significant). Examples:—

‘मी अवला, भीर, काशी साहो त्या माधिसनमतेजार्ति,  
भ्वालाशि भसा दुःख नालुनिबां तुहि करपवे पचाते.’

‘रघुपति वट्टकं दे, भुतिपावसा, वसुंधरा, कुलजा;  
साधु व ह्यनिधि भरिला, पहाते अभूषणदुपलभाकुल जा.

‘होई सद्गुरुकृत कायेक कायकां सदा शिव हो,  
येतो वसा, पसत प्रभु दुर्लभज दुर्लभं मायाविज हो.’

(a) Sometimes the noun is significant; then it is called परिकराङ्कुर; as,—

‘कृपाचि सरली, असे हि न घडे जगन्नाथकी.’

‘धीरपण अनंताचे अनंत वर्णाल, काय कवि हीर.’

(25) असंभावना.—When an impossible thing is described as having happened, it is called असंभावना (Impossibility); such as;—

‘गज गोष्पर्श बुडाला, हा देवा, सिंधु सोबिला मसकें,  
न घकें सोसाया हें, बधिला तो केसरी कसा घसकें?’

‘भेटवितें साताला, मातेला, या उठा, असें बदली,  
आली घेउनि, अद्भुत वाटे, कलभासि सावरी कदली.’

(26) चेतनगुणोक्ती.—When we attribute *life* and *mind* to inanimate things, by sometimes even ascribing to them human feelings and purposes and the distinction of gender,\* the figure is called चेतनगुणोक्ती (Personification). Example;—‘तो बागवान बरा ठार बुडाला होता, पण सरसेसेबडी त्याला आंबराईने हात दिला.’

‘कार्त्तिक म्हणे, पळ इकडे पाहूत सज्जन, न पणिकेतुकडे,  
चर्मापारि लिहिले की वपुषे मज्जन न पणिके तुकडे?’

अन्योक्ती that are addressed to inanimate things are the examples of this figure.

शब्दालंकार. Figures of words.

726. There are several figures of words in Sanskrit, out of which the following three are important to be

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\* As inanimate things are considered to be of some gender or other in Marathi and Sanskrit, to ascribe gender to them is not an uncommon thing.

recognised in Marathi. They are:—(1) अनुप्रास, (2) वनक and शेष.

(1) अनुप्रास.—The repetition of letters at a particular place in a sentence or a line of verse, in which the consonant is repeated while the vowels may be different, it is called the अनुप्रास (Alliteration).

(a) The अनुप्रास is of three kinds; viz,—(1) वृत्त्यनुप्रास, (2) छेकानुप्रास and (3) लाटानुप्रास.

(b) When a single consonant is repeated several times, it is वृत्त्यनुप्रास, and when several consonants are repeated, it is छेकानुप्रास; as,—

पर्येकावरि पडला पांडुपुथापुन, पावला पीडा,  
वैरिविजित विक्षत-वपु विमुक्त्यर्थे वीरवर वरी व्रीडा. '

In the first line प is repeated, and so it is वृत्त्यनुप्रास; and in the second, the consonants व and र are together repeated, therefore it is छेकानुप्रास.

(c) When the same word is repeated with different meanings, it is लाटानुप्रास; as,—

‘सक्त्या कर जसा, सारबकिचा धन होय कैवारी;  
विलें विघ्नेश्वरसा कौस्तुभकटके पळांत तें वारी. '

(d) The following is an additional example of अनुप्रास;—

‘हत्तीं धुतलें जळीं बसविलें, मालीन्य ही नाशिलें,  
तेजें तें पहिलें स्वकर्न बहिलें तीरीच आरंभिलें,  
हुंडाये धरिलें धुळीस, भरिलें सर्वांगही आपुलें,  
माजधित दिलें तरीहि व मलें उद्याचें मन क्षीभलें. '

(2) वनक.—When there is a repetition of syllables in which the consonants as well as the vowels are the same, it is called वनक (Rhyme); as,—

‘जुल-जुल बापि रवितजा सीमति करनार वसंतवास  
वसवास रमास याचें हें वनक, ऐकें मदींचि अग्न्यास. '

(a) The **यमक** at the end of the lines of poetry is called the **अन्त्ययमक**. This is always used in Marathi poetry; examples :—

“ एकाम चित्त, तमुनिश्चळ, मौन वाचे,  
जे बेरिती कवळ घेति कयासुताचे;  
ब्रह्मा म्हणे, अजित तूं, तुज जिकणारे—  
नाहींत, यद्यपि तया वस तूं सुरारे;  
टाकूनिचो इतर साधन मात्र धंदा,  
मुझी कया सतत आइकती मुकुन्दा;  
स्वार्थे जिणे सफळ, जे भगवत्कथेतें—  
माझून जीवन-पिती, स्वजिती व्यथेतें. ”

(b) Sometimes the whole line contains the **यमक**; and then it is called **चरणयमक**; and sometimes the first and the second lines contain the same syllables as the third and the fourth lines; this is the **पूर्णयमक**; examples :—

‘ कुरु सैन्यांत गने, ज्यापरि रंभा काननांत वारा हो,  
रत्ना विजयभी देडनि परिंभा कां न नासवा राहो? ’  
‘ अगलसमीहित साधी राया वारा महीकरा, कामा—  
अनलस मीहि तसा धीरा, बावा रामही वराका मा. ’ **मोरो:**

(c) Sometimes the **यमक** joins or links together the lines of a verse; then it is called **शामयमक**; as,—

‘ सेवुनि संतत पाला, संत तपाला बर्दय करितात,  
तो प्रिय या स्तवना कीं, यास्तव नाकीं हि तोंचि वरितात. ’  
‘ कृष्णा पहा सुतेजा जोडा होता जगांत हा रविला,  
हार विलासवतीनि जीव, कितीनि तसाचि हारविला. ’ **मोरो:**

(d) **शामयमक** also links together different verses. The **शारंगनादण** of **मोरोपंत** is an excellent illustration of this.

(e) Sometimes the vowel is the same, but the consonants are different; and the **यमक** as it were imitates the galloping of a horse; it is called **अश्वधादी यमक**; such as,—

‘ गाजत वाजत साजत आज तया जतन करुनि आया हो. ’

‘ न धरी वा दर हा दर सादर हे वाजई पुनः नीट. ’

(3) श्लेष.—When in a sentence, words are used with more than one sense each, it is श्लेष (Paronomasia or Pun). Or, Pun is the play on the various meanings of the same word. Examples ;—

‘ तुं मलिन, कुटिल, नीरस, जडहि, पुनर्भवपणेंही कच साच,

धरिला शिरीहि न स्वप्रकृतिगुण स्वजिसि, नाम कच साच. ’

Here कच, the son of गुरू is compared with कच the hair, and every adjective has got two meanings.

‘ ती न ल्ही, रक्षाया त्यासि निधे आत्त मूर्ति जनकाची,  
परमशिष्य जीत नाहे म्हणुनि जिला म्हणति सुज्ञजन काची. ’

‘ छुकभाषणागुकार प्रेमें करितो मयूर हें चित्र,  
अवण करितील सज्जन रसिक मनी धरुनि जिणुचें चित्र. ’

N. B. श्लेष is often considered to be a Figure of sense.

The Pun in ‘ औषध नलये मजला ’ in Raghunath Pandit's नलोपाख्यान is well known to the readers of Marathi poetry.

## APPENDIX.

I. A list of Marathi words derived from Sanskrit through the medium of Prakrit languages :—

M.	Pr.	Skr.	M.	Pr.	Skr.
अगुतली	—	अमृ + ल	आळ	अलिअं	अलीक
अधे(ला)	अद्ध	अर्ध	ओरडणें	आरड	आरट
अनीळखी	अणवेकख	अनपेक्ष	ईंगळ	—	अंगार
अंधेर	अंधआर	अंधकार	इव ( ला )	—	वव
अंख	—	अभ्यु	उकिर(डा)	उकरो	उत्कर
आडत	आडह	आद्युध	उखळणें	—	उत्खा(व)
आग	अग्नि	अग्नि	उंच	उचअं	उचम्
आज	अज्ज	अद्य	उजू	उज्जू	कजू
आजा-जी	अज्ज	आर्च, आर्या	उजेंड	उज्जाल	उज्वाल
आण(णें)	—	आनवन	उठणें	उठ	उत्थान
आणि	अण्ण	अन्यत्	उंरि	—	उन्नु
आरा	आभरी	आगत	उखळ	ओखल	उलुखल
अने(क)	अने	अन्य	उखळणें	—	उत्खादन
आप	—	आत्म	उगवणें	—	उगमन
आंवाडा	अम्बाडड	आन्नातक	उटणें	—	उटर्तन
आभा(ळ)	{ अभा	{ अभा	उलट	उल्लस्य	उपर्वस्त
( आन + आळ )			उतावळी	उत्तालाअ	त्तरा
आंवाळा	आवळअ	आमलक	उपजणें	उपज्ज	उत्पद्य (ते)
आंगडा	अंगुक	अंगुष्ठ	उबग	उब्वेग	उद्देग
आर	अभअर	अजगर	उंबर	उर्जवर	उर्जवर
आलें	अल्लअ	आर्द्रक	उभा	उभा	कभ
आहे-ही	अस्थि	अस्ति	उन्ह	{ उण्ह	{ उण्ह
आला	आभअ	आगत	(-न्हाळा)		
			कन		



M.	Pr.	Skr.
उशी	—	वृषी
उसासा	उस्तास	उष्ठास
ऊ	जुभा	बुका
ऊंस	उच्छू	इष्ट
एकटा	एकहभ	एकस्थक
एयें (भेयें)	एरथ	अभ
एवडा	—	एतावान्
एव्हां	एहिं	एतस्मिन्
ऐकर्णें	आकण्ण	आकर्ण
ऐसैं	अइस	ईदृश
ओचा	—	उचय
ओटा (vul)वटा	वह	पुष्ट (?)
ओणवा	ओणभ	अवनत
ओपणें	ओप्प	अर्प
ओला	ओल्लभ	आर्द्रक
ओसंग	ओच्छङ्ग	उत्सङ्ग
ओसरणें	ओसर	अपस्
ओळख	उवलक्ख	उपलक्ष
कचरा	—	कचर
कडें	कडभ	कटक
कडई	कडाभ	कटाह
काढणें	कड } कह }	{ क्षय कुट }
कणेर, कण्हर	—	कर्णिकार
कपील	—	कस्तीर
कवडी	कवडिआ	कर्णिका
कवाड	कबाड	कपाट
कसा	कइस	कीदृश
कहाणी	कहानिआ	कथानिका
कळंब	कलम्ब	कवम्ब
काकडी	—	ककडी

M.	Pr.	Skr.
काटणें	कह	कर्त
काज	कडज	कार्त
कात (डें)	कसि	कृति
कान	कण्ण	कर्ण
कान्हा	कण्हों	कृष्ण
कडणें, काढा, कडी, कडई	—	{ क्षय
कापड	—	कर्पट
कापूर	कप्पूर	कर्पूर
काम	कम्म	कर्म
कावरा	काभरभ	कातरक
काल	कल	कल्ब
कावळा)	काभ	काक
कासव	कच्छवो	कच्छप
काळोख	—	खलुक
कांहीं	कोहिं	केभिः
किडा	कीडओ	कीटक
किती	{ किस्तिभ केस्तिभ }	{ कियत्
किळस	किलेस	क्षय
कीव	{ किवा	{ कृपा or कियत् }
कुंची	—	कूर्च
कुजणें	—	कृब
कुडा	कुडभ	कुटज
कुना	—	कुसुर
कुरळ	—	कुइल
कुंभार	कुंभभार	कुंभकार
कुषा	कृष	कृप
कूस	कुच्छ	कुशि
केमरें	—	कृमी
केळ	केभल	कवल

M.	Pr.	Skr.
कैसा (कइसा) }	कइसो {	कीदृशः
कौब	————	कवि
कोण	कउण	कःपुनः
कोपर	कोप्परो	कूर्पर
कोलीस	————	उल्का
कोवळा	————	कोमल
खजूर	खज्जूर	खजुर
खडक	————	कटक
खप्पड	————	खर्पर
खरकटें	————	कुर्कुट
खळणें	————	खलन
खाण	खाण	खानि
खानें	————	खादन
खांदा	खंदो	स्कन्ध
खापर	खप्पर	कर्पर
खांब	खंबो	स्तंभ
खिचडी	————	कुशर
खिजणें	खिखज	खिह्
खिळा	कीलओ	कीलक
खीर	वखीर	क्षीर
खुजा	खुजो	कुब्ज
खुशाल	————	कुशल
खूर	खूर	क्षुर
खेचर	————	खेसर
खैर	खहर	खदिर
खोक(ड)	————	खिखि
गरगर	गग्गर	गद्गद्
गवळी	गोवालिभ	गोपाल, -लक
गहू	गोहूअ	गोधूम
गण्ड	गण्डि	ग्रंथी
गाढव	गडहो	गर्दन

M.	Pr.	Skr.
गाभण	गभिण	गर्भिणी
गाव	गान	ग्राम
गिधा(ड)	गिद्धो	गुध्र
गु	गुओ	गुह
गूज	गुज्ज	गुह्य
गुळ	गुड	गुड, गुल्म
गे(ला)	गअं, गय	गर्त
गेरु	गेरिअ	गैरिक
गेंद	गेंदुओ	कंदुक
गोरा	गोर	गौर
गोळा	गोलअ	गोलक
घर	घर	गृह
घडा	घडअ	घटक
घागर	गग्गरी	मर्गरी
घाण	————	घ्राण
घाम	घम्म	घर्मे
घी	घिअं	घृत
घेणें	गेण्ह	गृह
घोधरा	————	घर्पर
घोडा	————	घोटक
चाक	चक	चक्र
चाड	————	{ चाट
चाहाड }	————	{ (लुबा)
चाह	चंहो	चंद्र
चाम	चम्म	चर्म
चांपा-फा	चंपअ	चंपक
चित्ता	चित्तओ	चित्रक
चुटकी	————	छोदिम
चूडा	चुडओ	चूडक
चुना	चुणओ	चूर्णक
चेला	————	चैलक
चोविस	चउविसा	चतुर्विंश

M.	Pr.	Skr.	M.	Pr.	Skr.
चौथ	चउथ	चतुर्थ	टांपू	—	दीप
चौक	चउक	चतुष्क	टाळें	—	ताल
चौरा	चउर	चतुर्दश	टिकली	—	तिलक
जबल(ड)	—	बहुम	ठग	—	स्थग
जण	जण	जम	ठाणें	—	स्थान
जन्ना	जन्ता	यान्न	ठेव(णें)	ठाव	स्थापन
जवान	जोवण	यौवन	डर	—	वर
जळणें	—	ज्वलन	डस(णें)	वस	ईश
जळू	जलोआ	जलौका	डोहळा	दोहल	दोहर
जाई	—	जाति	डिला	सिडिली	शिथिल
जाण(णें)	जाण	ज्ञा	तेथें, तेथ	तैथ्य	तत्र
जातें	—	बन्	तन	तर्ण	तृण
जानवें	जण्णोविअ	यज्ञोपवीत	तलाव	तलाभ	तडाग
जांभई	जंभाअई	जुंभी	तवा	तवअ	तवक
जावई	जमाउओ	जामादक	तहान	तण्हिआ	तृष्णा
जाळ	जाळ	ज्वाला	तांबें	तम्बअं	ताम्रकं
जीभ	जीभा	जिह्वा	तांबोळी	ताम्बूलअ	ताम्बूलक
जुई	जुहिआ	दूधिका	ताव( णें )	ताव	ताप
जुना	जिण्ण	जीर्ण	तासणें	तच्छ	तक्ष
जुग	जुग	युग	तिखट	—	तिक्त
जू	जुअं	युगं	तूं	तुअं	स्व
जुळें	जुअल	युगल	तुम्ही	तुम्हई	तुष्मके
जें	जअ	बकत्	तुंबळ	—	तुमूल
जेयें	जई	यस्मिन्	तूप	—	तृप्त
जेवी	जैव्य	एव	तेडा	—	तिर्यक्
जोगा	जोगी	योग्य	तेथें	तहिं, तई	तस्मिन्
झडहिशीं	झप्ति	झटिति	तेल	तेह	तैल
झिज(णें)	झिज्ज	झि(root)	तेरा	तेरहा	चबोदध
झज(णें)	झज्ज	झुध्	तेसा	तइस	तादृश
झडा	झअ	भज	तोड( णें )	—	तुड, चीडव-
डोकी	—	तडूक्(root)	तों	तऊं	तावन्

M.	Pr.	Skr.	M.	Pr.	Skr.
थर	—	स्तर(लेख)	नाथणें	पथण	नतन
थवा	—	स्तबक	नाट(नाथनाट) णह	—	नष्ट
थान	स्थण	स्तन	नाथू	नारिथक	नष्टक
थांबणें	स्थंभ	स्तंभ	नारळ	नारिएर	नारिकेल
थोटा	थउटो	स्थगु	नाव	णावा	नौ
थोड(कं)	थोळ, अ	स्तोक	नांव	नाम	भाम
दंव	दव	द्वव	निचणें	—	निष्क्रमण
दहीं	दहि	दधि	निडळ	णिडाल	ललाट
दाड	दाढा	दंष्ट्रा	निबर	णिबरो	निर्भर
दादा	ताद	तात	निरखणें	निरिक्खण	निरीक्षण
दार	दुआर	द्वार	निवळ	—	निर्मल
दावें	—	दाम(क)	नीद, नीज	णिदा	निद्रा
दांडा	डण्ड	दण्ड	नेडें, डें	णेत	नेत्र ( of a needle )
दिडी	दिडि	दृष्टि	नेर (as in पिप्रळनेर)	नयर	{ नगर
दिवा	दीवओ	दीपक	न्हाणें	णहाण	स्नान
दिसणें	दिस	दृश	न्हावी	{ न्हाविओ	{ नापित or स्नायी
दीर {	दिअर, देअर }	देवर	पंख	पक्ख	पक्ष
दुबळा	दुब्बल	दुर्बल	पड(णें)	पड	पत्
दुलई	दुअळ	दुकुल	पड(साह)	पड(सइ)	प्रति(शब्द)
दुही	दुइअं	द्वितीयं	पडसं	—	प्रतिशयाय
दूध	दुद्ध	दुग्ध	पण	पुणो	पुनः
देऊळ	देउल	देवकुल	पसर	पसर	प्रसर
देव्हारा	—	देवगृह	पवाडा	पवाडा	प्रवादकः
दोंद	तान्द	तुन्द	पहाट	पहाअ	प्रभात
दोन	दुवे, दो	द्वे, द्वौ	पहार	पहार	प्रहार
दोंडी	—	डिडिम ( a drum )	पाऊण	पाओन	पादोन
धीट	—	धृष्ट	पाऊस	पाडसो	प्रावृद्ध
नणंद	—	ननांद	पांख	पक्ख	पक्ष
नाग(वा)	नग्गओ	नम(क)			
नांगर	णागल	लांगल			

M.	Pr.	Skr.
पाजळें	पज्जल	प्रज्ज्वाल
पाटाव	—	पहव
पाठव(णें)	पठाव	प्रस्थापन
पाडवा	—	प्रतिपद्
पांडरा	—	पाण्डुर
पाणी	पाणिअं	पानीयं
पारख	परिक्खा	परीक्षा
पारवा	पारावओ	पारवत
पारा	पारओ	पारद
पालखी	—	पल्यक
पालया	पल्लय	पर्यस्त
पाव(णें)	पाव	प्राप
पाशीं	पासं	पार्श्व
पाहरा	प्पहर	प्रहर
पाहुणा	पाहुणअ	प्राधुणक
पाळी	पलाभ	पर्याय
पिका	पिक	पक्क
पिवळा	पिअल	पिगल
पिळ(णें)	पील	पीड(वति)
पीठ	पिठं	पिष्टं
पुढा	पुढं	पृष्ठं
पुढें	पडुदि	प्रभृति
पुनव	पुण्णिवा	पूर्णिमा
पुस(णें)	पूस, पुच्छ	पृच्छ
पुत	पुत्त	पुत्र
पेटविणें	परीव	प्रसीपन
पेंडा	पिंडो	पिंड
पेंडी	पेढं	पीठ
पेर(णें)	पहर	प्रकिर
पोखर(णें)	पोक्खर	पुष्कर
पोथी	पोथ्यओ	पुस्तक
पोफळ	पोफ़ल	पूगफल

M.	Pr.	Skr.
पोंवतें	पविन्तभ	पवित्रक
पोंवळें	पवल	प्रवाल
पोहरा	पओहर	पयोधर
पोहे	पुवुअ	पृथुक
प्यासा	—	पशतिक
फरशी	—	परशु
फांस	—	पाश
फुट(णें)	फुड	स्फुट
फूल	फुल्ल	पुष्प
फोड(णें)	—	स्फोट(वति)
वच्छा	वच्छो	वरस
वतावणें	वत्तव्वं	वक्तव्य
वनिया	वणिअ	वणिक
वसणें	उवविस	उपविश
वहीण	भइणी	भगिनी
बहिरा	बहिरओ	बधिरक
वाट(णें)	व्हाट	भट
वात	वत्ता	वार्ता, वृत्त
बारा	बारह	द्वादश
बाव	बावी	वापी
विघड(णें)	विहट	विघट
बी	बिअं	बीज(क)
बेडूक	—	मण्डूक
बेहेडा	बेहेडअ	विभीतक
बैरागी	—	वैराग्य
बैल	बइल्ल	बलिवर
बोर	बअर	बदर
बोल	बोल्ल	ब्रू
भला	भल्लउ	भद्रक
भाउ	भातु	भातृ(क)
भांडें	भांडअ	भाण्डक
भाइवा	भाइवअ	भाद्रपद

M.	Pr.	Skr.
भुई	—	भूमी
भीक	भिक्षा	भिक्षा
भात	भक्त	भक्त
भावजय	भाउजाभा	भाटजाया
भुंगा	भुंग	भुंग
भूक	भुभुखा	भुभुखा
भुयार	—	भूमिगृह
भोंव(णें)	—	भ्रम(ण)
भोंवरा	भंवर	भ्रमर
मढी	मढ	मट
मढें	मडअं	सुतकं
मसण	मसाण	स्मशान
महाग	महग	महार्थ
मळणें	—	सृष्ट
माखणें	मक्खण	भक्षण
माचा	मंचओ	मंचक
माजघर	—	मध्यगृह
माज( णें )	माडज	माद्य
माजी	मज्झ	मध्ये
मांडव	मण्डव	मंडप
माणूस	मणुस्सो	मनुष्य
माती	मट्ठिभा	सृत्तिका
माया	मत्थअ	मस्तक
मान(णें)	मण्ण	मन्य
माय	माअआ	मातृका
माशी	मच्छिआ	मक्षिका
मासा	मच्छ	मत्स्य
माही	माहो	माघः
माहेर	—	मातृगृह
मिरी	मिरिअं	मरिचं
मिशी	मस्सू	स्मभू
हुण	मिहुण	मिथुन

M.	Pr.	Skr.
मोक(का)	मुक्को	मुक्त
मोगरा	मुंगर	मुहर
मोती	मोत्तिअ	मौक्तिक
मोथा	मोत्था	मुस्ता
मोर	मयूरअ	मयूरक
मोल	मुल्ल	मोल
म्हणणें	—	भण
म्हैस	महिसी	महिषी
रड(णें)	रुव	रुव
रसी	रस्सि	रस्मी
रहाट	अरहट	अरघट
राई	राह	राजि
राऊळ	राअउल	राजकुल
राख(णें)	रक्ख	रक्ष
राखी	रक्खा	रक्षा
राणा	—	राजन्
राणी	रण्णी	राज्ञी
रात	रत्ति	रात्री
राता	रत्त	रक्त
रान	रण्ण,अरण्ण	अरण्य
राय,-व	राभा	राजा
रीस	रिच्छो	रक्ष
रूख	रुक्खो	वृक्ष
लव	—	लोम
लवणें	नवन	नमन
लहान	लहु	लघु
लांकूड	—	लगुड
लाग(णें)	लग्ग	लग्न
लाहो	लाहो	लाभ
लिह(णें)	लिह	लिख
लीख	लिक्क	लिख
लीण	लीण	लवण

M.	Pr.	Skr.	M.	Pr.	Skr.
लोणी	नवणीअ	नवनीत	विसर(णे)	विस्तर	विस्मर
लोबणे	आलंब	अवलंब	विसावा	विस्तर	वि + स्तु
वडी(ल)	वडू	वृद्ध	वीख	विकख	विश्राम
वन्से	वयस्ता	वयस्या	वीज	विज्जू	विष
वनसे			वीस	वीसा	विद्युत्
वर	उवरि	उपरि	वेढ	वेढ	विशति
वरात	—	वरयात्रा	वेढ(णे)	वेडू	वृत्त (वैठ)
वसा	वसाभ	व्यवसाय	वेण, वेणा	वेअणा	वेष्ट
वखू	वसहो	वृषभ	वेत	वेत्त	वेदना
वहिनी	वहिनी	भगिनी	वेल	वेल्लि	वेन्न
वाक	वक्कल	वल्कल	वोसंग or ओसंग	उच्छंग	उत्संग
वाक(डा)	वंक, वक्क	वक्र	व्याही		
वाखाण(णे)	वक्खाण	व्याख्यान	शाहणा	वेवाहिअ	वैवाहिक
वाघ	वग्घो	व्याघ्र	शिख(णे)	सवण्णो	सर्वज्ञ
वांझ	वंझा	वन्ध्या	शिजणे	सिक्ख	शिक्ष
वाडी	वाडिआ	वाटिका	शिसवा	सिउज	खिद्य
वाढ(णे)	वडू	वृष्ट	शिसवा	सिसअ	शिक्षप
वाफ	वण्को	बाष्प	शिग	—	शृंग
वारा	वाअ	वात	शिपी	शिप्पी	शिल्पी
वाव	वाउ	वायू	शिळें	शीलअ	शीतल
वावडा	वाउलो	वालुलः	शेगट	शेगू	शिम
वावर	वावार	व्यापार	शेट	सेही	श्रेष्ठी
वास(रू)	वत्स	वत्स	शेडां	शिअंडिआ	शिखंडिका
वाहणा	उवाणह	उपानत्	शेज	सेडजा	शय्या
वाळू	वाळुओ	वाळुका	शेत	—	क्षेत्र
विक(णे)	विकण	वि + क्री	शेंदूर	सेंदूर	सिन्दूर
विखरणें	विकिखर	विक्रि	शेप	—	शेप
विन्नू	विन्नूओ	वृश्चिक	शेवरी	सामरी	शाल्मली
विहणा	विअणो	व्यजन	शेळी	छाअली	छागली
विडा, डी	विडिआ	वीटिका	शें	शअ	शत
विनव(णे)	विण्णव	विज्ञप	सई	सहि	सखी
			सगळा	सगल	सकल

M.	Pr.	Skr.	M.	Pr.	Skr.
सच्चा } साच्चा }	सच्चडं	सत्यक	सासर सासु सासरा }	सस्त	{ श्वशुर श्वश्रू
सण	छण	क्षण	सासुकी	— —	सारिका
सतरा	सत्तरह	सप्तदश	सुई	सूई	सूची
समई	समत्थ	समस्त	सुकर्ण	सुक्ख	सुष्
सय	सइ	स्मृति	सुका	सुक्ख	सुष्क
सरइ, सई	सरसो	शरद्	सुना-णा	सुन	शून्य
सरसा	सरसो	सदृश	सून	सोणहा	सुषा
सलणें	सल्ल	शल्य	सूप	सुप्प	सूप
ससा	सस	शश	सूर	सर	स्वर
सळई	सलभा	शलाका	सुरी	सुरिका	शुरिका
सवत	सवत्ती	सपत्नी	सूळ	— —	शूल
सैल, सई- ल, सळळ }	सहिल	{ शिथिल	सोंड	सोंडा	शुंडा
सहान, सान	सण्ण	शक्षण	सोंन	सुवण्ण	सुवर्ण
सांखळी	सिंखळा	शृंखळा	सोंप(वणें)	सवप्प	समर्प
सांज	संज्ञा	संभ्या	सोस	सुस	श्वस्
सांठवणें	सठविअं	संस्थापितं	सोह(ळा)	{ साहग्ग { सोह	{ सौभाग्य { शोभा
साडी	साडिआ	शाटिका	सोळा	सोळह	षोडश
साडे	सड्ड	सार्ध	हत्, हान्	हदि, हसो	हाधिक
साथी	सात्थ	सार्ध	हत्ती	हत्थि	हस्तिन्
साइ	सइो	शब्द	हरडा	हरडई	हरीतकी
साप	सप्प	सर्प	हरिख	हरिस	हर्ष
सारखा }	सरिख	{ सदृश	हल्या	हालिओ	हालिक
सरिखा }	सरिख	{ सदृश	हळव	हलहा	हारिद्रा
सालाळा	साल	श्याल	हा	एसओ	एषकः
सावज	सावज	श्यापद	हाण(णें)	— —	हन्
सावळा	सामलो	श्यामल	हात	हत्थ	हस्त
साव(ली)	छाभा	छाया	हिरवा	— —	हरित
साव	साहु	साधु	हियवा	हिअभ	हरष
			हो(णें)	हो	भइ(भु)



II. A list of Deshi words, or words that do not appear to have been derived from Sanskrit :—

( 1 ) Words that relate to the body or the limbs of body;—

कंधर, कमर, कल्ला, खेटर, खोट, गुडघा, छाती, जबडा, क्षिपरी, क्षिपरी, झुलूप, टक्कल, टकलें, टांच, टाळकें, डुकली, डुलकी, डोकें, डोचकें, डोळा, डोंपर, तंगड, तंगडी, थोबाड, थुकी, थुंकी, पापणी, पोद, बोद, बैबी, बोडकें, मान, मुसकट, शाहरा, हाड.

( 2 ) Names of creatures and words relating to them:—

अचळ, आयाळ, करडूं, कळप, कास, कुत्रा, कुरली, कोंबडा, कोल्हा, कोकलें, कोंबडा, कालवे, कोळसुंदा, कोळें, खडी, खर्वस, खवन्वा, खेचर, खोकड, गुरू, गेंडा, घार, घुंगुरडें, चानी, चिमणी टोणगा, टक्कर, टोळ, डुक्कर, डेंकून, डोर, तूप, यवा, पाडा, पोपट, पिळूं, पोळ, बोकड, बोंका, भाटी, भात, मडा, मादी, मुंगूस, मैना, रेडकूं, रेडा, राघू, लांडगा, लेंडी, लांडोर, शिगरूं, शिंगा, शेळी, सागुती, सांड, साळुंकी, इपट.

(3) Names of things that relate to food or eatables :—

अळण, अळू, आघाडा भाटवल, भाठळी, भाठीळ, उडीव, ओंबी, कणीस, काकवी, कागद, काजू, काथा-ध्या, कालवण, कोकंब, कोंडा, खोबरे, गरा, गवत, गीर, घुगण्या, घोसाळें, चपाती, चवळी, चटणी, जोंधळा, ज्वारी, झुणका, झाड, टाळें, टोंक, ठेंबा, डाहाळी, तोंडलें, नाचणी, पापुद्रा, पावटे, पीठ, पोळी, बरका, बाजरी, भाकर, मसाला, बाल, बगैं, हरभरा, हरीक, हरळी, शिंदी, सुगी, हिरडा.

( 4 ) Words that relate to house-hold things, &c.—

भाड, उंबरा, उलें, उसण, ओटा, ओई, कमटा, करणी, करवत, करवा, कात, कानस, किनारा, किसणी, कुचळ, कोटिंबा, कोड, कीबता, कीलीत, खंडा, खण, खळ, खळगा, खळें, खिडकी, खुंदा, खुम-खूम, खोड, खोरे, गवत, गडिरी, गाडी, गाताडी, गोंवरी, घोट, चमक, चव, चिखल, चुडा, चुंबळ, चेंड, चोज, छप्पर, जागा, झोंप, झड,

झोल, झोळी, टेकडी, उझा, डागिना, डोंगर, डग, डाकणी, डिपळ, तडफड, तंग, तिरकमटा, तीर, तुकडा, थेंब, थोर, धन-प, धोंडा, नय, पडवी, पारंबी, पैरव, पोत, पोर, बडबड, बाग, बाहुला, बुका, बुकी, बोंड, भांडण, मचवा, रवा, राजण, राळा, रीफ, रु, रेती, रेव, रीद, लकेरी, लांच, लुगडें, वणवा, वरवटा, वांटणें, वाण, शेला, शेवट, खारवण, साल, हार, होडी.

(5) Some words of relationship :—

अक्का, आई, आका, कारटा, गोहो, घो, घोत्र, चुलता, दादा, दादा, पणजा, पणतु, पुतण्या, पोरगा, बाईल, भाचा, मामा, मुलगा, मूल, मेहुणा.

(6) Words denoting attributes, or adjectives :—

अरंद, आडवा, ओंड, इवला, उजाड, उभा, उमीप, खरा, खुळा, खोटा, खोलगट, गार, गुळगुळीत, चखोट, चणचणीत, चमचमीत, चांग, चांगला, चिबट, चूण, छचोर, छिनाल, जाड, झूट, झोंड, टारगट, ताजा, डावा, सान्हा, थेरडा, थोटा, धोरें, नाजूक, पाडशी, पातळ, फुकट, फुका, बारीक, भंवाळ, मह, मोकळा, मोप, रंद, लई, लह, लाल, लुंगा, वाइच, वाईट, सखल, साजूक.

(7) Words denoting actions or verbs :—

आळणें, ओतणें, उभळणें, उमजणें, ओढणें, कुजणें, कोंडणें, खरडणें, खोवणें, घालणें, घुमणें, घुसवणें, धोकणें, धोटणें, चमकणें, चाटणें, चावणें, चिडणें, चिडणें, चिरणें, चिरडणें, चेंचणें, चोपणें, चोपटणें-डणें, चोळणें, टाकणें, झाकणें, झुरणें, झोडणें, ठोकणें, उकणें, तळणें, थकणें, थुंकणें, हावणें, धाडणें, निवळणें, पाडणें, पुरणें, पेरणें, फिरणें, फसणें, फिटणें, फोफावणें, फुगणें, बोलणें, भटकणें, भुलणें, नागणें, मोडणें, मालवणें, मावळणें, रखडणें, रगडणें, राहणें, बडचणें, विडणें, विरणें, वेचणें, धिजणें, धिचणें, सांगणें, सोलणें, हगणें, हाकणें.

(8) Indeclinables :—

उत्तीरां, नवळ, केरवां, केसीक, मरीक, मग, मागें, लोकार, सुडां.

## III. A list of Arabic words :—

अकल (अकल्), अखत्यार (इखित्त-यार्), अखबार, अखिर, अजब, अजम (अजम्), अत्तर (इत्र), अदब, अदालत, अदावत, अइल, अनामत, अनीन, अफवा (अफवाह्), अबलक, अबारी, अबा-चाई (अबवासी), अमल, अमीन, अमीर, अयब (ऐब्), अरबैन, अर्ज, अर्जी, अलगर्ज, अलगूज, अलबत (अल्बत्ता), अलमगीर, अलवान, अलाहिदा, अवल, (अवल्), अवलाद, अवलिया, अस्सल, असामी, आफत, आरब, आशक (आषिक्), इकरार, इजत, इजा, इजाफत, इतबार, इतमाम, इतराजी (इतिराजी), इतला, इनसाफ, इनाम, इन्नत (इन्नत), इमला, इमान (ईमान्), इमारत, इरसाल, इरादा, इलम, इलाज, इशारत, इशारा, इष्क, इसम, ईद, उमदा, उरूस (उर्स), ऊर्फ, ऐन, ऐवज (इवज्), औरत, औजार, कडजा (कजिया), कत्तल, कदम, कदर (कद्र), कदीम, कंडील, कनात, कफण (कफन्), कबर (कब्र), कबीर, कबुलात, कबुलायत, कबूल, कमाल, करामत, करणा (कर्ना) करार, कर्ज, कलम, कलमी, कवाईत, कसब, कसबा, कसर, कसरत, कसाई, कसाब, कहर, काईम, काईल, काजी, काफर, काफरी, काफला (काफिला), काबीज, काबील, काग्रदा, क़िताब, क़िफायत, किमत (कीमत), क़िला (क़िला), क़िर्द, कुराण, कुरापत, कुलाबा, कुवत, कैद, कैफ, कैल, कैली, कोम, कौल, खजीना, खंजीर, खजील, खत, खंदाक, खबर, खबरदार, खर्च, खराब, खरीप, खरीफ, खरीता (also खलीता), खलबत, खलाशी, खलास, खबीस, खातर (खातिर), खाशी (खास्ती), खास, खासा, खालसा (खालिसा), खिजमत (खिदमत), खिलात, खिरापत, खुमारी, खुमास (कुमाश्), खुरशी (कुरसी), खुलासा, खैर, खैरात, खोगीर, खोजा, खयाल (खयाल), गज, गजब (गहजब), गजल, गफलत, गमजा, गरक, गरज, गरीब, गलीम (गनीम), गाजी, गाशा, गुलाम, गैबी, गैर, गोता, गुस्ता (गुस्ता), जकात, जप्त (जब्त), जबर, जबाब, जमा, जमात, जंरूर, जलाल, जहाज, जवाहीर, जंजिरा, जादता, जाबसाल, जादा, जामीन, जाहीर, जारी, जालीम, जासूद, जीकीर (जिक्क), जिन्नस, जिम्मा, जिरायत, जिलीब, जिल्हई, जिल्हा, जुजबी, जुलाब, जुलूम, तकवा, तक्षीम, तक़रार, तगाई, तजबीज, तजेला (तज-ली), तमशील-शील, तफावत, तबका (सबाक़ or तबक़), तबलक, तब्बेत

(सविद्यत-साविभत) तबीब, तंबूरा, तबेला तबीला), समाम, समाशा, स-  
 चार, तरनुमा, तरफ, तरबेज (तर्बिजन्), तरनुइ (तर्तीइ), तन्हा (तरह  
 or तराह), तलास, तबकल (तबकुल), तसरी, तसबीह,  
 तसलमात (तस्लीमान्), तहशील-सील, तहांइयात, तभीम, ताईत  
 (ताबीज्), ताकत-इ, ताकीइ, ताजा, ताजीम, ताका (ताइका), ता-  
 बूइ, तारीख, तारीफ, तालीम, तालुका, ताशा, तासा, तुती (तूत्), तु-  
 फान, तूरा, तैनात, तोंबा, तोंशीस (तयशीश्), तौहमत (तुहमत), दब-  
 दबा, इमदमा; दरक, दर्जा, दफेदार, दलाल, दवा, दहशत, दायल(दखिल),  
 दावा, दिक्कत, दिमाख (दिमाग्), दीन, दुनया, हुवा, दौत (दवात), दौलत,  
 नकशा (नक्शा), नकल (नक्क), नकशी, नकाशा, (नक्षा or न-  
 क्काषी), नकी, or नक्की, नगद or नक्त (नकत्), नगरी (नक्री),  
 नगारा (नकारा or नक्कारा), नजर, नफा, नबाब (नवाब्), नशीब,  
 नहर, नाजर (नाजर), नायब (नाइब्), नाल, निका, निसवत, नुक-  
 सान, नूर, नौबत, फकीर, फक्त, फजर (फज्ज), फजीती (फजीहती),  
 फत्ते (फत्ह), फज्जा (फना), फरक (फर्क), फर्र, फलाणा (फुला-  
 ना-न्), फवारा (फौवारा), फरारी (फिरार्), फरास (फराष्),  
 फसल (फस्ल्), फक्त, फाजील, फाम (in बेफाम), फायदा, फारखत  
 (फुरकत्), फिकीर (फिक्क), फिदा, फिसाद, फुरसत, फेरिस्त (फिह-  
 रिस्त), फैल (फिल), फैसला (फैसला), फौज, बकाल (बक्काल), बइल,  
 बइला, बयाणा, बयाइ (बइइ), बरकत, बलाय, बहार, बहाल, बाकी,  
 बातल (बातील), बाब, बाबत, बिदागी, बित्त (बन or बिन्), बिलकूल,  
 बुरखा (बुर्का), बुरूज, बेलाशक (बिलाषक), बेताल (बैतल्),  
 मक्राण, मखमल, मखलाशी, मगदूर, मगरूर, मजकूर, मजबूत, मजसू  
 (मजसूआ), मजुरा, मजल (मंजिल्), मजलस (मजलिस्), मजालस  
 (plural of मजलिस्), मतलब, मत्ता, मइत, महार, मनसब, मनमुबा,  
 मना, मनाई (मनाही, मन्हाई), मनुका (मुनक्का), मनोरा, (also भिनार),  
 मयत (मैयित, मैत), मरातब (मरातिब्), मरामत (मरंमत), मरजी, मलम,  
 मलूर, or मडूल (मलूल्), महारनिल्हे-ले (मुबारनिलैहि), मद्याल, मसी-  
 इ (मस्दिद्), मशू, मसमद, मसलत (मस्लहन्), मसाला (मसालिद्),  
 मसूदा (मसौददा), मस्कर्री, महकूब (मौकूब्), महला-ह्वा, महमूर,  
 महसूर, महाल, माजी, मासबद, मातकबद (मुभसर), माक  
 (मुभाक्), मामलत (मुभामलन्), मासूल (मुभासूल), मायन

( or नावा ), भारफत ( नभारफत ), माल, मालक ( मालिक ), मालीम ( मुभलिम् ), मालूम, माद्युक्त ( नभायुक्त ), मिमत्, मिरास, मिळ-  
 खात ( मिळ्कीबत् ), मुकदम, मुकरर, मुकदमा or मुकदमा, मुकाबला, मु-  
 क्तान, मुख्यतयार ( मुख्यतार ), मुत्सद्दी ( मुतसद्दी ), मुतालीक, मुदत or मुदत,  
 मुद्दा ( मुद्दा ), मुद्दाम, मुनसफ, मुनशी, मुबलक, मुर्बा ( मुर्बा ),  
 मुर्ब्बी, मुर्वत, मुलाखत ( मुलाकात ), मुलाजा ( मुलाइजा ), मुलामा,  
 मुलूख-क ( मुल्क ), मुब्बा, मुशकील, मुशाफर, मुशाहिरा ( मुशाहरा ),  
 मुसलमान, मेहनत ( मिहनत् ), मेहरप-ब, मेहराब ( मिहराब ),  
 मोताद, मोबदला ( मुवादला ), मोर्तब, मोर्तबा, मोसबा or मोजबा ( मुहा-  
 खबा ), मोसम ( मौसिम ), मोबद, मोहबत-द ( मुहब्बत् ), मोहोरम, मौज,  
 मौजा, मौजे ( मौजू ). मौलवी, याकूत, रकम, रजब, रजा, रतीब, ( रा-  
 तिब् ), रतल, रत्तल, रद्बदली ( रद्बदल ), रफू, रबी, रमल, रयत ( रई-  
 बत् ), रवानगी, राजी, राबता ( राबिता ), रक्बी, रिकाब ( रिकाबी ),  
 रिवाज ( रवाज ), रिसाला, रुखसत, रुजवात ( रजान् ), रुजु, लकब,  
 लजत, लवाजमा, लायक ( लाइक् ), लिफाफ, लुक्का, वकील, वकूब  
 ( वकूफ ), वक्त, वगैरे, वजन, वख्त, वल्लद, वशिला, वसवसा, वस्तरा,  
 वस्ताद, वखल, वहीम, वाकब ( वाकिफ ), वाकनीस, वाजबी ( वा-  
 जिबि ), वायदा ( वअदा ), वा-रस-रिस, वाली, वासलात-द ( वासिलान् ),  
 विल्हा, लेह, शरबत, शर्य, शहामत, शानदार, शानिशा ( also शहा-  
 निशा ), शाबीत, शाबूत-द ( सबूत् ), शामदान, शायरी, शिक्का, धिले-  
 दार, शुरवात, शुरआत ( शुरआन् ), शुरू, शुरू, शोखी, शोक, शौक  
 ( शौक् ), सहर ( सद् ), सँदूक, सद्दी ( सभद्त ), सतरंजी, सन, सनद, सफर,  
 सफाई, सबब, सबर ( सन्न or सभिर ), सधुर, सरकत, सरबत, सराफू,  
 सल्ला ( सलाह ), सलाबत, सलाम, सलामत, सुलूक-ख, सवाल ( सुवाल,  
 चौवाल ), सद्दी, साफ, साफी, साबीत, सामील, साहेब ( साहिब ),  
 सकान, सुंता, ( सुन्नत ), सुनी ( सुनी ), सुभा ( सुबाह ), सुरत, सुरवात  
 ( शुरुआत ), सुक, सुलूख, सुलतान, सैतान ( सैतान् ), सोबत ( सुहब्द ),  
 सोनल ( सुंदुल् or सुंदल् ), सोहोलत ( सबलत, सुदलत ), हकीकत,  
 हकीम, हक, हजर ( हाजिर ), हजरत, हजाम ( हजमान् ), हजामत,  
 हजीर, हद्द, हब्शी, हमान, हवी, हबवान, हवात, हरकत, हशम,  
 हलक, हलक ( हलाक् ), हलवा, हलाकी-खी, हलाल, हज्जा, हज्जी, हवल-  
 लीक, हवा, हवान् ( अहवान् ), हवाला, हवेली, हव्यास ( हवल् ), हांशील,  
 हाथहाथल, हांव, हिकमत, हिकायत, हिजरी ( हिजी ), हि-

म्मत, हिमायत, हिलाल, हिशेब, हिसा, हुकूम, हुका, हुमत, हुजरात, हुजूर, हुदा, हुवेइब ( हुबह ), हुरमत, हैबत, हैराण, हैवान, हौद ( हाँज ), हाँवा, हाँस.

#### IV. A list of Persian words :—

अगर, अंगूर, अजमास, अजतरफ, अतसबाजी, अँदाज, अँ-  
हैशा, अमार, अपकरा, अबदागीर, अमदानी, अझ, आयना, अर-  
कस, आराय, अलबत ( अलबत्ता ), अलगुज, अलमगुीर, अस्तनी,  
अस्मान, आजार, आबाद, आबादी, आबादानी, आवाज, इजार,  
उनेद, उसना, कंगोरा, कपेश ( कंधेय ), कमर, कमान, कशी-  
दा, कागद, कारकीर्द, कारकून, कारखाना, कारवान, कार-  
भार, कारागीर, किनखाब, किनारा, कुमक, कुस्ती, कूच, को-  
तवाल, कोता, कोळजन, खंदा, खजूतर ( कबूतर ), खरीद, खरेदी,  
खसखस, खाक, खावद, खाविंद, खिसा ( कित्सा ), खिसमिस्  
( किष्मिष् ), खुजा ( कुजा ), खुद-द, ( खूद ) खुदा, खुनी, खुबी,  
खुराक, खुर्द, खुर्दा, खुश, खुशकी, खुशामत, खुशी, खून, खूप,  
गँज, गँजीफ, गरद, गर्द, गर्दन, गर्दी, गरम, गरमा, गरमी, गल्ला, गस्त,  
गालीचा, गिरदी, गिलावा, गिल्ला, गुंज, गुजर, गुजराण, गुदस्त, गु-  
न्हा, गुन्हेगार, गुमान, गुमास्ता, गुलकंद, गुलजार, गुलदास, गुलाब, गोलदाज,  
गोचवारा, ग्वाही, चंग, चरक, चरबी, चलाख, चप्पा, चाकर, चादर,  
चाबूक, चिराक-ग, चीण, चेहरा, जखम, जंग ( गँज ), जमाना, जमा-  
वर, जवानी, जमीन, जर, जरब, जरतार, जरदा, जलद, जलदी, जवान,  
जहर, जाहीर, जामदार, जामा ( जानानिमा M. ), जाहागीर, जाहा-  
( हाँ ) बाज, जिनगी, जीन, जुदा, जेरबंद, जोर, झलूप, तकत, तक्ता,  
तक्या, तंग, तनखा, तराजू, तरबूज, तराणा, तलख, तवाना, तस्त, सह,  
तांगार्हत, ताज ( महाल ), ताजा ( ताफ्ता ), तार, तावदान, तिरंदान,  
मुमान, तोस्तान, दगा, दंग, दप्तर, दम, दमा, दरखास्त, दरगा ( ह ),  
दरजी, दरद, दरबार, दरम्यान, दर्या, दर्यास, दरवाजा, दरवेची, दरोगा,  
दरीबस्त, दस्त, दस्ता, दस्तूर, दाणा ( दाना ), दाद, दाऊ, दाल(ला)न,  
दास्तान, दिगर, दिर्गार्ह, दील, दिवान, दुकान, दुय्यम, दुरुस्त, दुबीण  
( थ ), दुस्मान ( दुश्मन, द्विषष् Skr. ), दुकाला, दोस्त, नखरा, नजीक  
( नजदीक् ), नजराणा, नमोज, नमुना, नमूद, नरम, बाखुदा, न-  
खूष, नाजूक, नादान, नामदार, नालस्ती, निगा, निमक, निमचा

निष्पे, निरख, निशाण ( निषाण् ), निशाणी, नेक, नेचा, नौकर, न्याहारी, पैजा, पैजाब, पडदा, पनेरी, पर, परगणा, पर्वा, परवानगी, परवाना, परागंदा, परी, पलीता, पलेता, पसंत, पाजी, पादशाहा, पायखाना, पायमझी ( पामाली ), पासंग, पिलखाना, पिस्ता, पुरशीस, पुस्त, पुस्ती, पूल, पेगम, पेंच, पेशजी. पेशवा, पेशा, पेस्तर, पैरण ( पेहरण ), पैलवान, पैगंबर, पैजार, पैदा, पैदास्ती, पैमाष, पैरब, पैलू, पैवस्ती, पोक्त, पोतें, पोषाख, पोशिदा, पोलाद, प्यादा, प्याला, फरमास, फरोक्त, फलाणा, फियाद, फिरस्ता, बक्षी, बक्षीस, बगल, बगीचा, बंद, बंदर, बंदा, बदाम, बंदोबस्त, बयाणा, बरकंदाज, बरखास्त, बरतरफ, बरदास्त, बराबर, बर्फ, बर्फा, बस् ( enough ), बस्तान, बस्ता, बहाणा, बहादूर, बहार, बहाल, बाग, बगीचा, बागाईत, बाजार, बाजू, बादशाह, बार, बारकस, बारकाई, बारगीर, बारदान, बारनिशा, बारीक, बिगर, बिच्चारा, बिनाखी, बिनी, बिची, बिमार, बिलंदर, बिलोर, बुद्धूख ( बुद्धेग ), बेकार, बेलदार, बेश, बोऱ्या भिस्ती, मखमल, मगज, मगजी, मजा, मजूर ( मजदूर ), मई, मर्फा, मलीदा, मस्त, महिना, मात, मांदा, मादी, माना, माहे ( Skr. मास ), मिना, मुर्दा ( also मुडदा ), मुफ्त ( also मोफत ), मेख, मेज, मेजवानी, मेणा ( नियाना ), मेवा, मेहेर ( मिहिर ), मैदा, मैदान, मोजा, मोरचा, मोहर, मोहरा, म्यान ( मियान् ), रग, रंजीस, रवाना, रसद, रस्ता, रहदारी, रास्त, रूपुस्त, रुमाल, रुस्तुम, रेशीम ( रेशम् ), रोगण, रोज, रोजमुरा, रोजा, रोखनाई, लंगर, लगाम, लदकर, लाचार, लाल, लुंगी, लेजीम, वाहवा ( वाहवाह-Skr वाः वाः ), शरम, शरनिधा, शह, शहर ( शहर ), शाई ( सियाही ), शागीर्द, शाही, शाबास ( शाबाष ), शाल, शक्य, शिकस्त, शिकार, शिपाई-ही, शिफारस, शिबंदी, शिरका, शिरपाव ( सरोपा ), शिरपेंथ ( सर्पेष् ), शिरस्ता ( शरिस्ता ), शिरा, शिवाय, शिसा, शिशी, शिस्त, शेरणी, सक्त, संगमरवर ( संगिनमर ), संगीन, संजा, संजाब (-फ ), सतार, सतई, सकेत, सडजा, समशेर, सर ( a prefix, meaning 'chief' ), सरकार, सरजोर ( पिरजोर ), सरंजाम, सरदार, सरबराई ( सर्वराही ), सरसाम ( सारि ), सहई, सराई, सरासरी, सर्पोस, सवदा ( also सौदा ), स्वदर ( भस्वार-सवार ), सर्जिदा, सामान, सारवान (-वान ), सालिना ( सालियाना ), सुर्मा, सुस्त, हंगाम, हजार, हजारा, हता, हनेश ( °ष ), हदकारा, हवाई, हिंदू, हुजर, हुशार, होष ( in बेहोष ),

V. The following words appear to be either of the Arabic or Persian origin. They are found in both the languages :—

इस्तकबील, ऐपत, कितान, किता, खलबत, खेरीज, छबिना, जाफा, तक्रूब, तपास, तास, दगदग, हिम्मत, दुमाला, नाखवा, पातें, फडनवीस ( फडनीस ), बंड, बिछाईत, बिनाखी, बुणगें, बेधमी, बोगरा, मक्का, मशागत, माझूम, मासला, माहीत, भिरबणें, भिसळ, मुहाम, मुनीम, मुबा-भा, मुसकील, मोकासा, मोघम, मोजदाद, मोहीम, इकाना, रजई, रुजामा, रोखा, लवाद, छाहीर, सिद्धी, सदरद्द, सादिलवार, इरूप.

VI. Hindusthani, Sindhi and Gujarathi words :—

अफू, अयाळ, अवलाद, आंख, आंगळी, आवाज, इलम, इलाखा, कबिला, कसाई, कल्हई, कांचनी, काफला, किताब, किनारी, किमया, खलाशी, खाना, खाविंद, खिचडी, खुशाल, खेंचर, ख्याल, ग-धडा, गल्ला, गरीब, गांधी, घेला, चपरासी, चेहरा, छाप, जलद, जवान, जर्दाळू, अंगल, जागा, जाजम, जालीम, जेर, ड्वारी, टोपी, तकलासी, तफावत, तरकारी, तरबूज, तोबा, तोरा, बुकान, दरजी, दवा, दाल, दुबळा, धोबी, निखालस, फकीर, बच्चा, बबरजी, बंदा, बस्ता, बाजार, कल, बिचारा, बिबी, बेटा, बेटा, बेट, भटारी, भाई, भिस्ती, मकाण, मच्छर, मलीश, मिलाफ, मुशाफर, लगा, लुला, लोटा, वखत, सारंगी, सावकार, सांगळ, स्वार, शिपाई, हकीम, संदुक, हमाल, हलवाई, हल्ला, हाथ.

VII. The following words appear to have come into Marathi through the Kánadi, Telagu, Tamil and other Dravidian languages.—

अक्का, अगदी, अंगरखा, अडकित्ता, अणीदार, अण्णा, अननस, अल्लड, अस्तर, आई, आडवा, आतूर, आवा, इस्तरी, उचापत, उडवी, उडीद, उंडगा, उंडा, उपद्रव, उपरणें, ओकर्णे, ओगराळें, ओटा, ओप, ओहोळ, कसा, काका, काटकी, काटी, कालवा, किरकोळ, कुई, कुंधी, कुरंद, कुस्ती, क्रूय, कोट, खण, खिडकी, खिसा, खोगीर, खीबरे, गंजीफा, गंवडी, गड्डा, गप्पा, गरा, गाजर, गाडगें, गाशी, गिलावा, गुंड



गुडी, गुड्डा, गुंडी, गोंडा, गोप, गोफ, गड, गोंदाळा, चपटा, च-  
पली, चवाडा, चाबट, चिच, चिंधी, चिमटा, चिरगूट, चुगली, चेंदू, चेनी,  
छप्पर, जना, जीन, जेठ्या, जोडी, सगसगीत, झुरूप, झुरका, टपाल,  
टप्पा, टवाळ, टांगा, टीक, उबा, उंग, जुंग, तक्का, तपेलें, तार्हे, तागडी,  
साढ, साम्हन, ताळा, तिरीमिरी, तिरीम, तुंबनें, तूप, तोफ, हर, हरपडा,  
हाटण, हाटी, हांडगा, हाभण, होडा, होड्याचार्य, धारण, धीट, धोसर,  
नकटा, नय, नमुना, नीर, पही, पणती, परात, पाटली, पातेलें, पाव-  
डणी, पावडणी, पासंग, पिछूं, पुस्ती, पेटी, पेंड, पेल्ल, पोसनें, फजीति,  
फर्टिंग, फुरसत, बडगा, बडिवार, बंडी (a cart), बंडी (a jacket), बर्फ,  
बांगडी, बाळी, बीद, बुगडी, बुधला, बोंका, बोख, बोंड, बोवा, भगुनें,  
भडी, भाकर, भात, लड, लड्डू.

VIII. Words of Portuguese origin,—अपूस, इस्पिताळ,  
गलबत, पलटण, पायरी (a kind of mango fruit), फाणस, बांक  
मुतांव, किरिस्तांव, तंबाकू, बटाटा.

N. B. There are many English words used in Marathi  
in their original or changed forms; but as students can  
know them very easily it is not necessary to add a list of them  
here.

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 यतिभंग 702.





## LIST OF CORRECTIONS.



Page.	Line.	For—	Read—
17	9	formin-	forming.
18	19	snair	snare
19	1	murges	merges.
19	27	अरण्य	अरण्य or रण्य
23	9	अवगमन	अवनमन
23	„	जमन	जेमन
28	15	-nfluence	influence.
40	20	spontaniety	spontaneity
53	1	क्रे + अय = कव	क्रे + अ = कव
54	25	followed by...or	followed by अ or
79	19	धुणावळ	धुणावळ
80	8	वाघळ	वाघुळ
80	11	पापट	पोंपट
81	12	तमाख	तमाखू
88	11	to them	to nouns
131	5	पिस्त (pl-form)	पिसा.
138	2(bottom)	(second) ए	ई
139	7	देवे	देव
139	17	(c)	(b)
146	1	ever	even
149	5	लागी	लागी
155	16	(omit the word Inst. )	
159	6	have	has
211	13	छुके	छुके
211	16	(omit the word एका after जिहीं )	
235	7	blosom	blossom

		Participle	Participial
237	1	वक्ता	वक्ता
237	23	word	words
266	4	observations	observations
319	11	तं	तुं
366	13	युव	young
373	5	कृष्णाला	कृष्णाला
416	4	तला	तुला
417	11	( the sign hypen ( - ) is not shown )	
441	18	कास	काँस
444	18	नसत	नसताँ
452	10	भावंड	भावंडें
455	2	is the object	is the indirect object.
478	15	वेय	वेयें
479	19	मि	मि
482	7	recognized	recognized
484	8	मलगणगणी	मलगणगणी
503	2	ओडुनि	ओडुनि
509	4(from bottom)	कोरडया	कोरडया
511	10	लघूस	लघूस
511	2(from bottom)	विरुद्धगुणवास	विरुद्धगुणवास
513	1		







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